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ABSTRACT

This workshop manual will help coordinators train secondary teachers to use "From Jumpstreet: A Story of Black Music," a series of 13 half-hour television programs. The colorful and rhythmic series explores the black musical heritage from its African roots to its wide influence in modern American music. Each program of the series features performances and discussion by talented contemporary entertainers, plus film clips and still photo sequences of famous black performers of the past. The program can be used in language arts, history, and humanities courses. This manual is designed to serve two purposes: (1) to provide teacher trainers with a complete training manual; and (2) to provide workshop participants with copies of all handouts that will be used at the workshop, as well as with sufficient background information on workshop planning to encourage their implementation of additional workshops in their local communities. There are three major sections. The first contains hints for workshop faculty planning. The second contains workshop agendas and activities. Information provided for each activity includes an introduction, objectives, materials needed, time needed, and procedures. The third section of the manual contains handouts, the background readings, and worksheets that are used in various activities. They may be used with workshop participants directly or by trainers as a means of preparing a short presentation. (RM)

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FROM JUMPSTREET: TELEVISION AND THE HUMANITIES

A Workshop On Multicultural Education In Secondary Schools

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developed by

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PREFACE

by Toby H. Levine, Project Director, Jumpstreet Humanities Project

This workshop manual is one part of the Jumpstreet Humanities Project, a media-based curriculum development, implementation and teacher training project developed at WETA-TV, the public television station in Washington, D.C., with funding from the National Endowment for the Humanities, Elementary and Secondary Education Program.

This workshop manual is designed to serve two purposes:

1. to provide project faculty with a complete training manual; and

2. to provide workshop participants with copies of all handouts that will be used at the workshop, as well as with sufficient background information on workshop planning to encourage their implementation of additional workshops in their local communities.

A companion volume--THE JUMPSTREET HUMANITIES PROJECT LEARNING PACKAGE--which contains curriculum materials for use in secondary school classes in language arts, history and humanities--is intended to be used with this manual.

The workshop manual is organized into three sections:

SECTION 1. HINTS FOR WORKSHOP FACULTY PLANNING

SECTION 2. WORKSHOP AGENDAS AND ACTIVITIES

As designed by the project staff, the workshop is intended to be implemented in three four-hour sessions. In most cases, these will be given on an evening and the following full day; they may however be given over a different time period. Where local needs dictate a different schedule or a different time emphasis, these agendas may easily be altered.

The workshop is divided into a series of separate activities and these are the meat of the workshop from the point of view of the trainer. Each activity includes the following components:

- introduction
- objectives
- materials needed
- time needed
- procedures

SECTION 3. HANDOUTS

This section contains both background readings and worksheets that are used in various activities. They may be used with workshop participants directly or by trainers as a means of preparing a short presentation.

Evaluating the success of a workshop is a critical part of implementation. The evaluation form used by the project is included here. However, this is only one measure of the success or lack of success of the workshop. It is the feeling of the project staff that the real measure of evaluation lies in whether teachers use the materials to which they have been introduced. To measure this, a sample of workshop participants will be called approximately six weeks following the workshop to determine if plans made during the workshop are actually implemented in the classroom.

We at the project are most interesting in learning your reactions to this workshop, to the use of the manual and to the use of the Learning Package. Please keep us informed. Reactions and comments should be directed to: Ms. Toby Levine, Director of Educational Activities, WETA-TV, Box 2626, Washington, D.C. 20013.

PLANNING HINTS FOR WORKSHOP FACULTY

Detailed planning and foresight is the key to a successful workshop. This section of the manual has been compiled to point out some areas in which workshop faculty can plan ahead to maximize success. It is divided into four sections:

A. TWO WEEKS BEFORE THE WORKSHOP

B. DAY OF THE WORKSHOP

C. DURING THE WORKSHOP

D. THE BEST LAID PLANS...OR...THINGS THAT MIGHT GO WRONG ANYWAY AND WHAT CAN BE DONE ABOUT THEM

In developing this section, we are indebted to the education staff of WNET-NY for the excellent workshop planning advice given in Critical Television Viewing Skills Training Manual for Community Leaders, from which many ideas included here are adapted.

A. TWO WEEKS BEFORE THE WORKSHOP

1. MEET WITH YOUR CO-FACULTY MEMBER.

Because of the multitude of subject areas covered in this workshop, it is anticipated that it will be taught by at least two individuals. It is important for these individuals to meet or talk together to determine who will coordinate with the local sponsor, who will open up the workshop, how workshop tasks will be divided, and how transitions will be effected.

2. CONTACT THE LOCAL SPONSOR.

As soon as a workshop site and date is confirmed, you will be sent the name, address and phone number of the local sponsor. Much can be learned through an informal telephone conversation with this individual, for example:

- The exact number and background of expected participants.

  If the school district from which participants come is unfamiliar to you, this is an opportunity to find out what teachers are required to teach and what in-service training programs they have attended in the past.

- The exact start and end time of the workshop, when breaks are anticipated, and exactly where the workshop will be held.

- When FROM JUMPSTREET is broadcast on the local public television station.

  It will be helpful if the local coordinator can distribute this information in written form to the workshop participants.

- The type of room you will be teaching in.

  If the group is small enough (up to 35), a media center or library is the most effective room for the workshop. A large teacher's room also can be used. If this is not possible, your first priority should be to avoid a large formal room with poor acoustics. Often, school personnel, in an effort to be helpful, may offer to place your workshop in a cafeteria. Most school cafeterias have hollow acoustics; in addition, they are usually too large for a workshop. If you are offered a cafeteria, explain the nature of the workshop and request a more informal room. If one is not available, you could use a classroom or conference room, or you might use an auditorium. If the auditorium has fixed seats, it may pose difficulties for movement-oriented activities; however, its acoustics and sight lines for television viewing are generally better than a cafeteria.

o The specific equipment you will need.

The videocassettes used by the project are 3/4" U-Matic cassettes. An ideal equipment setup for a group of about 35 is to have two televisions each connected to a videocassette playback unit. In this way, if one breaks, you still have a backup. Also, it will permit splitting a large group into two sections. The playback unit must have a digital counter and be one on which you can set the audio monitor to Channel 1, 2 or Mix. Explain that you have two sound tracks on one of your tapes. It will also be helpful to have auxilliary stereo speakers attached to the television to use in place of the built-in television speaker. This is not a difficult set-up for an experienced audiovisual technician. The television should be placed on a high enough surface so that all participants can see. If the local sponsor is unfamiliar with equipment, try to determine who will actually be in charge of these arrangements and speak directly to that individual. You also will need an audiocassette tape recorder. Ideally, this also should be hooked up to stereo speakers.

o The specific seating arrangements.

An ideal arrangement is to have participants seated informally at tables in a manner that leaves room for movement-oriented activities. This can be in a U-shape or V-shape setup.

o Where you should stay overnight.

The local sponsors and/or the project will know what hotel facilities are near the workshop site, and will be able to advise you on ground transportation.

3. CONFIRM YOU TRAVEL ARRANGEMENTS.

Ideally, you will have time to check in and arrive at the workshop site at least one hour prior to start time.

4. CONFIRM ALL ARRANGEMENTS FOR MATERIALS YOU EITHER WILL BRING WITH YOU OR HAVE SENT

B. DAY OF THE WORKSHOP

1. WHEN TRAVELLING BY AIR WITH VIDEOTAPES, HAND CARRY THEM.

While airlines maintain that security X-rays do not damage videotapes, television technicians advise otherwise. Have tapes hand-checked by airport security personnel.

2. CONTACT THE LOCAL SPONSOR AS SOON AS YOU ARRIVE.

Determine if there have been any changes in plans since your last conversation.

3. ARRIVE AT THE WORKSHOP SITE AT LEAST ONE HOUR EARLY.

Chances are that no matter how carefully you have planned and communicated, there will be something that requires your attention before beginning the workshop.

4. TEST RUN ALL AUDIOVISUAL EQUIPMENT.

Determine where you can reach an audiovisual technician if you have an equipment failure during the workshop. Cue-up the tapes you will use to the beginning of the segment on which you will focus.

5. CHECK OVER PRE-REGISTRATION SLIPS.

Acquaint yourself with your audience before they arrive.

C. DURING THE WORKSHOP

1. STAND AS CLOSE TO THE GROUP AS POSSIBLE.

Unless you are speaking to a very large group, try to avoid standing behind podia, on high platforms or stages, all of which tend to put psychological distance between the presenter and the audience. Whenever possible, circulate among the participants, especially if there is a very large group in a very large room. At regular intervals, make sure you are being heard in all parts of the room.

2. ENCOURAGE A PARTICIPATORY ATMOSPHERE.

The activities in this manual have been designed to encourage active participation and they have been sequenced to provide a balance between activities that are very active and those that are more passive. Generally, the most effective learning occurs when the group takes part in the session. In this way they are able to assimilate the information which is given and you are able to see if the members of the group have understood what you have been saying. However, if an activity seems to get bogged down in highly specific questions of interest and importance to only a few people, try to gently move things along, answering individual questions during breaks.

3. BE SENSITIVE TO TIME.

The workshop has been very carefully planned and is quite full. When individual activities go substantially longer than anticipated, there may not be time to achieve the objectives of the next activity.

4. ASSIST YOUR CO-FACULTY MEMBER WITH EQUIPMENT AND TAPE SET-UP.

5. INTRODUCE AND SUMMARIZE EACH NEW ACTIVITY CLEARLY, PARTICULARLY STRESSING ITS OBJECTIVES IN RELATION TO THE OVERALL WORKSHOP GOALS.

Most activities include a short introductory paragraph which can be used as a transition from one part of the workshop to another. Provide time at the end of each activity for questions.

6. LEAVE THE LIGHTS ON WHEN SCREENING A VIDEOTAPE.

This will enable participants to take notes, and will help keep them alert.

7. REWIND YOUR VIDEOTAPES TO THE BEGINNING AFTER EACH ACTIVITY.

8. ENCOURAGE PARTICIPANTS TO USE THE VIDEOTAPE EQUIPMENT UNDER YOUR SUPERVISION.

During the early part of the workshop, talk through what you are doing as you use the equipment. Point out which buttons you are pressing and what the

machine capabilities are. Relate the most used buttons to those on an audiocassette tape recorder with which participants may be more familiar. Stress that no buttons should be pressed while the 'Stand By' light is on. Invite participants to take a closer look at the equipment during breaks. Ask members of the audience to help you put tapes on and take them off. Give them practice in finding tape segments using the segment breakdowns and the timing guide in the appendices of the Learning Package.

9. ACKNOWLEDGE AND UTILIZE THE EXPERTISE OF THE PARTICIPANTS.

Most of your audience will be experienced teachers with deep knowledge of their subject areas. Encourage participants to share their knowledge.

10. ACCEPT ALL COMMENTS DURING DISCUSSIONS AS APPROPRIATE UNLESS THEY ARE FACTUALLY WRONG.

In order to encourage the audience to participate, help them to feel comfortable about responding to questions or commenting on activities. If someone gives an unusual answer, or one that you did not expect, ask them to amplify. In many cases, you will discover that there was more to the comment than you originally thought. If someone launches into a tangential issue, thank them for their comment and bring the group back to the subject at hand. If a question is asked that clearly will be covered in another part of the workshop, suggest that the individual note down the question to be sure it is answered before the end of the workshop. Whenever possible, compliment and/or thank individuals who have actively participated.

11. DO NOT BE CONCERNED IF YOU DO NOT HAVE ALL THE ANSWERS.

Do not be embarrassed to say you don't know. Many times, if you open a question up to the group, another participant or faculty member will have the answer or know of an appropriate resource.

12. LEAVE TIME (APPROXIMATELY 15 MINUTES) AT THE CONCLUSION OF THE WORKSHOP FOR PARTICIPANTS TO COMPLETE THE EVALUATION FORMS.

This is a very critical matter. Continuing Education Units will only be granted to individuals whose evaluation forms we have. People who take forms home to complete rarely do so. Please return a registration list and the evaluation forms to the project as soon after workshop completion as possible.

13. ENJOY YOURSELF.

D. THE BEST LAID PLANS...OR.. THINGS THAT MIGHT GO WRONG ANYWAY AND WHAT CAN BE DONE ABOUT THEM.

1. THE ROOM IS NOT SET UP AS YOU REQUESTED.

If you arrive early enough, you will be able to change the seating yourself. Thank the on-site staff for their help, and explain that you'd like to try a different seating arrangement. In most cases they will very cooperative and helpful. If the room is totally inappropriate, ask if there is another room you can use. If not, relax and make the best of what you've got.

2. THE EQUIPMENT HAS NOT ARRIVED OR IS THE WRONG EQUIPMENT.

Contact the local sponsor immediately to determine how quickly new equipment can be brought in. Leave yourself time to think through alternatives if you need to start the workshop without the things you need.

3. THE MACHINE DOESN'T WORK.

Spend no more than two minutes trying to find the problem. If you spend more time than that, you will lose the attention of your group. If you can't find the problem after two minutes, proceed with an alternate workshop plan.

- o Check to make sure all plugs are plugged into their sockets.
- o Make sure that all electrical switches are on.
- o Make sure all on-off switches are turned on.
- o Make sure all plugs are plugged into their proper outlets.
- o Try another videotape.

4. YOU HAVE LESS TIME THAN YOU EXPECTED.

It may happen that time is taken away from your workshop by a lengthy introduction or late arrival. It my be that you discover when the teachers arrive that they have another meeting to go to in an hour (and you thought you had four hours). Plan your workshop to last less time than the time planned and be prepared to delete one or two activities at the last minute and yet maintain your objectives.

5. THE AUDIENCE IS DIFFERENT THAN YOU EXPECTED.

There may be times when you will be told that your participants are all English teachers, and you find out when you arrive that they are all Social Studies Supervisors. Or, you may find that you and they have different expectations. The key is to remain flexible.

6. THE VIDEOTAPE BECOMES TANGLED IN THE MACHINE.

Do not force the tape. Do not pull it out of the machine, or you may irrevocably damage the machine and the tape. If you are fortunate enough to have a technician present, continue with the workshop while that person tries to rectify the problem. If a backup tape and/or equipment is not available, describe the tape you planned to use and proceed from there, if possible, or base your activities upon participants' remembered viewing.

7. ONE PARTICIPANT INSISTS ON BEING A "DEVIL'S ADVOCATE"

There are people who will disagree with you on principle, or out of habit. These people begin their comments with apologies such as "I'd like to play devil's advocate for a minute." Don't become too involved with these people, or you will be distracted from the purposes and objectives of your workshop. Acknowledge their comment as valid or provide a brief explanation, if one is required and move on. Or, offer to pursue the subject after the workshop. Avoid being put in a position of defending yourself.

FROM JUMPSTREET
TELEVISION AND THE HUMANITIES
a workshop on multicultural education in secondary schools

ACTIVITIES OVERVIEW

ACTIVITY	OBJECTIVES	MATERIALS	TIME
1 INTRODUCTION	To introduce participants to the Jumpstreet Humanities Project, to workshop faculty, and to each other. To provide participants with an overview of workshop activities and objectives.	Handouts 1. Workshop Objectives and Overview 2. Faculty Profiles 3. About the Project	25 minutes
2 MULTICULTURAL EDUCATION	To present an operational definition of multicultural education. To involve participants in the practice of principles of multicultural education through participation in two multicultural musical experiences.	Handouts 4. Multicultural Education in Action 5. "Axis" by George Burt Recording "Ngiculela" by Stevie Wonder (Songs In The Key of Life, Tamla T13-340 C2)	25 minutes

3	CRITICAL VIEWING A. IMPACT OF TELEVISION ON AMERICA B. WARMUP C. CONTENT ANALYSIS D. TECHNICAL ANALYSIS	To introduce participants to the impact of television on America. To sharpen skills of visual recall and aural analysis. To engage participants in the content analysis of a television program segment. To introduce participants to some of the technical elements of television that are observable when viewing.	Handouts 6. The Impact of Television on America 7. Content Analysis Worksheet 8. Technical Analysis Worksheet From Jumpstreet #3. Blues: Country To City (Segments 6-7) #4. The West African Heritage (Segment 7)	1:15
4	BLACK MUSIC AND THE HUMANITIES	To define the scope of black music as it relates to the television series, FROM JUMPSTREET. To relate the study of black music to the humanities. To relate program content to multicultural education and selected aspects of black music culture.	Handouts 9. Black Music and the Humanities From Jumpstreet #2. Gospel and Spirituals	55 minutes
5	INTRODUCTION TO THE JUMPSTREET HUMANITIES PROJECT LEARNING PACKAGE	To introduce the overall structure of the Jumpstreet Humanities Project Learning Package. To introduce participants to the organization of the next several activities.	The Jumpstreet Humanities Project Learning Package	10 minutes

6	INTRODUCTION TO THE HISTORICAL PERSPECTIVE	Workshop participants will be able to identify and demonstrate selected lessons in The Historical Perspective. Workshop participants will be able to explain the format and scope and sequence of The Historical Perspective. Workshop participants will be able to apply specific lessons in The Historical Perspective to the teaching of social studies courses at the secondary school level.	The Jumpstreet Humanities Learning Package 2 hours Handouts 10. Legal Status of Blacks 11. Blues: Country To City Viewing Guide 12. Realities of Reconstruction 13. Gospel and Spirituals Viewing Guide 14. Blues: Country To City Thoughts for Review 15. Unit Quiz: Post-Civil War Period From Jumpstreet #2. Gospel and Spirituals #3. Blues: Country To City
7	INTRODUCTION TO DIMENSIONS OF LANGUAGE ARTS	Workshop participants will be able to identify and demonstrate selected lessons in Dimensions of Language Arts. Workshop participants will be able to explain the format and scope and sequence of Dimensions of Language Arts. Workshop participants will be able to apply specific lessons in Dimensions of Language Arts to the teaching of Language Arts at the secondary school level.	The Jumpstreet Humanities Project Learning Package 2 hours Handouts 16. Opening Montage Viewing Guide 17. Background on "Pattin' Jibba" 18. Nonverbal Exercise 19. Notes on Human Communication 20. Lesson Quiz: Nonverbal Communication From Jumpstreet #2. Gospel and Spirituals #4. The West African Heritage

8	INTRODUCTION TO THE HUMANITIES PERSPECTIVE	Workshop participants will be able to identify and demonstrate lessons in The Humanities Perspective: A Multicultural Unit in Dance and Poetry. Workshop participants will be able to explain the format and scope and sequence of the unit. Workshop participants will be able to apply specific lessons in The Humanities Perspective to the teaching of humanities-oriented courses at the secondary school level. NOTE: The following additional materials are needed: °a two-tone African bell °an audiotape of individuals speaking the same phrase in five or six different languages °a second recorded example of traditional Asian dance or folksong °a teaching space that allows for movement-oriented activities	The Jumpstreet Humanities Project Learning Package Handouts 21. Background Information on "Pop! Goes The Weasal" 22. Listening Guide for "Pop! Goes The Weasal" 23. Rhythm Patterns for 24. Dance Instructions for "Salamatu Bansa" 25. Historical Background to "Tanko Bushi" 26. Dance Instructions for "Tanko Bushi" Recordings or Audiotapes "Pop! Goes the Weasal" by Lucien Calliet (Sound, Beat and Feeling, Record 7, American Book Company or RCA Adventures in Music, Grade 4, Volume 1, Record Le 1004) "Tanko Bushi" (Nihon no Minyo, Japanese Victor MV 5585 (VEV-2991) "On The Subway" (The Last Poets) From Jumpstreet #4. The West African Heritage #6. Dance To The Music	90 minutes

9 INTRODUCTION AND PROGRAM SCREENING	To provide participants with an overview of Activities 9, 10, and 11. To assign participants to one of the following curriculum development teams: Social Studies, Language Arts, Music. To introduce curriculum development teams of Objective Selection Forms. To introduce participants to the FROM JUMPSTREET program on which curriculum development activities will be based.	Handouts 27. Objective Selection Lists/Directions for for Media Professionals From Jumpstreet #4. The West African Heritage (with original sound track).	45 minutes
10 TEAM SELECTION OF LEARNING FOCUS	To select up to two learning objectives from a pre-determined list and determine a media resource that can be used to enrigh the teaching of these objectives. To introduce participants to second sound track techniques.	Handouts 27. Objective Selection Lists/Directions for For Media Professionals 28. The West African Heritage Second Sound Sound Track Script 29. Program Synopsis and Content Breakdown From Jumpstreet #4. The West African Heritage (Second sound track version)	60 minutes

11 TEACHING SEQUENCE DEVELOPMENT AND CRITIQUE	To involve participants in the development of a teaching sequence and materials that use selected media to meet specific objectives. To provide participants with feedback on the teaching sequences that developed. To develop additional means of using FROM JUMPSTREET programs in the classroom.	Handout 30. Directions for Development of Teaching Sequence	1:15
12 WORKSHOP EVALUATION	To provide project staff with feedback on the success of the workshop.	Handout 31. Workshop Evaluation	15 minutes

1. INTRODUCTION (25 minutes)

OBJECTIVES

To introduce participants to the Jumpstreet Humanities Project, to workshop faculty, and to each other.

To provide participants with an overview of workshop activities and objectives.

MATERIALS NEEDED

Handouts

1. Workshop Objectives and Overview
2. Faculty Profiles
3. About The Project

PROCEDURES

1. Invite a member of the local sponsoring organization to introduce the workshop and the faculty.

2. As time and the size of the group permit, ask participants to introduce themselves. If the size of the group prohibits asking each individual to speak, ask five to ten individuals to introduce themselves and state what they would like to accomplish in the workshop. It is a good idea to determine at this time what job responsibilities are held by participants, e.g., how many language arts teachers, how many music supervisors, etc. This will help you tailor the workshop to the needs of those attending.

3. If Workshop Manuals have not yet been distributed, this should be done now. People's natural curiosity will be to leaf through it. Confusion can be avoided by a short discussion of how the manual is organized. Two points can be stressed:

   --that the first two sections are included so that participants can train others at a later date.

   --only Section III--Handouts will actively be used during the workshop.

   If you encourage people to turn directly to Section III and concentrate on the first handout, you will have made an effective transition.

4. Using Handout 1 as a focus, acquaint participants with the workshop objectives and overview. Whenever possible, make connections between the workshop objectives and things you have learned about the expectations of workshop participants.

5. Provide participants with a general overview of the project, as described in Handout 3. It is not necessary to go into great detail at this time; this information can be referred to repeatedly throughout the workshop. However, it is important to stress at this time what items participants will receive from the workshop: The Workshop Manual (which they should now have) and two copies of the Learning Package (which they will receive at the end of the first session.

2. MULTICULTURAL EDUCATION (25 minutes)

OBJECTIVES

To present an operational definition of multicultural education.

To involve participants in the practice of principles of multicultural education through participation in two multicultural musical experiences.

MATERIALS NEEDED

Handouts

4. "Multicultural Education in Action" by James A. Standifer
5. "Axis" by George Burt (Note: This handout should be projected or reproduced on a large surface.)

Recording or Audiotape

"Ngiculela" by Stevie Wonder on Songs In The Key of Life (Tamla T13-340C2)

PROCEDURES

1. Make a short presentation based on James Standifer's paper, "Multicultural Education In Action" (Handout 4). As Dr. Standifer points out, a commitment to principles of multicultural education "will inevitably affect one's understanding of the value and nature of one's own personal life and deepen one's respect for the lives of others." The tenets of this philosophy have been at the core of all phases of the Jumpstreet Project. In addition to presenting the concepts in this paper, point out to participants the bibliography at the conclusion of the handout.

2. Direct participants' attention to the score for a musical composition called "Axis" by George Burt (Handout 4 or reproduction on wall or blackboard.) The score is meant to be performed by the participants. It does not indicate any direction for instruments because participants must assume responsibility for deciding what sounds each number will represent. The performance of this composition will require both individuality and cooperation.

    a. With participants, examine the composition. Discuss the ordering of events; for example, is 4 always preceded by 3 and followed by 5 within each row? How does row 1 compare with row 8? Does the configuration of the numbers give any hint as to why the title of the composition is "Axis"?

    b. Explain to participants that each number is to correspond

to a sound. All aspects of the sound--range, duration, attack, decay, color, etc.--are to be decided upon in advance. For examples, the loudness of the sound could correspond to the number. It is critical that the sounds contrast with one another. Any sounds are acceptable as long as they are memorable and have some appeal to the performers. Demonstrate by assigning yourself one number, selecting a sound, and performing two or three lines of the composition.

c. Divide the group into groups of eight, assigning each person a number. Although this will necessitate performing the composition several times, it will give each individual an opportunity to select and perform a sound.

d. Once decisions have been made, the leader should indicate when to begin the performance and at what tempo it will be performed. The score is to be read by rows from left to right. It will be important for performers to constantly read ahead. Participants will be helped to follow the score if you tap out the rhythm and point to each number as it is to sound.

e. Following the performances, discuss whether a cultural context for each sound is evident and whether this is delineated or blurred through the performance. In most cases, the performance will prove to be acultural. This is a desirable goal as it permits us to progress to a level of what makes each individual human rather than to focus on any one specific culture.

3. Play the recording of Stevie Wonder's "Ngiculela" in which he expresses the same sentiments ("I am singing") in three languages (Zulu, Spanish and English). If the lyrics to the song are with your record, share these with participants.

   After listening to the recording one or more times, invite participants to try to sing along, pronouncing the words and trying to get a feel for the flavor of the sentiment as expressed in the language of three different cultures.

   Relate participants' reactions to the principles of multicultural education discussed earlier.

3. CRITICAL VIEWING (1 hour, 15 minutes)

A. IMPACT OF TELEVISION ON AMERICA
B. WARMUP
C. CONTENT ANALYSIS
D. TECHNICAL ANALYSIS

OBJECTIVES

To introduce participants to the impact of television on America.

To sharpen skills of visual recall and aural awareness.

To engage participants in the content analysis of a television program segment.

To introduce participants to some of the technical elements of television that are observable when viewing.

MATERIALS NEEDED

Handouts

6. The Impact of Television on America
7. Content Analysis Worksheet
8. Technical Analysis Worksheet

From Jumpstreet

#3. Blues: Country To City (Segments 6 and 7)
#4. The West African Heritage (Segment 7)

PROCEDURES

The next several activities in which participants will be engaged involve critical viewing and listening skills. Although, many things can be learned from an undirected single screening of a television program, learning can be facilitated by providing viewers with a specific focus--a reason for viewing and listening.

The addition of a worksheet that directs students attention to predetermined aspects of a program or segment not only directs the experience to specific curriculum aims, but provides students with a means of actively responding to the viewing experience. This activity is designed to give workshop participants experience in using such techniques and is adapted from the Critical TV Viewing Skills Manual For Teacher Trainers, developed by WNET-13 in New York.

A. THE IMPACT OF TELEVISION ON AMERICA

1. If there is any doubt in participants' minds about the impact television has on the lives of their students and themselves, the short quiz, The Impact of Television on America (Handout 7), will dispel these doubts. Direct participants attention to Handout 6 and provide about five minutes for them to complete this quiz.

2. Below are the answers to the quiz, along with some additional notes. The questions and answers can be run through fairly quickly by polling the group for the most prevalent answer to each question.

   Q1. By high school graduation, how many hours has an average student spent viewing television?

   A1. - b. 18,000

   Q2. By high school graduation, how many hours has an average student spent in school?

   A2. - a. 12,000

   Q3. The TV set is on for ___ hours per week in an average American household?

   A3. - b. 65

   Q4. What is the average number of commercials seen by children under 18 each week?

   A4. - b. 350

   Q5. How many minutes per hour does the TV Code allow for commercials during the Saturday and Sunday children's fare?

   A5. - a. 9½ minutes (it used to be 16)

   Q6. Who would be the most likely to watch the most TV?

   A6. - c. A fifty-nine year-old woman (who watches an average of 40 hours 28 minutes per week; teenagers, 12-17 years old, watch an average of 24 hours, 7 minutes per week)

   Q7. There are more TV sets in the United States than:

   A7. All answers are correct.

   a. Households with indoor plumbing.
   b. Households with telephones.
   c. Households with cars.
   d. People.

3. In concluding this brief activity and making a transition to the next, it should be evident that the degree of impact is enormous and that any skills that can assist viewers to be more discriminating and intelligent viewers would be useful. Since all television viewing involves visual attentiveness, the next part of this activity focusses on that skill.

B. WARMUP--VISUAL RECALL AND AURAL AWARENESS (15 minutes)

1. Ask all participants to stand and select a partner. Allow one minute for the partners to study each other's clothing and accessories.

2. Direct the partners to turn away from each other. With backs turned, each partner should change three details of his or her own clothing or accessories (e.g., remove an earring or tie clasp, unbutton a shirt button or remove glasses).

3. When they have completed their alterations, instruct the partners to face each other. Ask them to determine what their partners changed.

4. Allow participants time to share their experience with the group. How many changes were participants able to recognize?

5. Ask group to be seated. Have them close their eyes and listen to the sounds around them for 15 seconds.

6. Have participants identify the sounds they heard. Emphasize those sounds that are not usually evident (e.g., buzzing, lights, breathing, background sounds).

7. Briefly discuss what sounds people are aware of when they watch television and what expectations sounds create in television. Suggest participants concentrate particularly on portions of drama programs in which there is no dialogue.

C. CONTENT ANALYSIS (25 minutes)

Just about everything one hears and sees in a television program such as FROM JUMPSTREET is pre-planned. Content specialists outline what facts or messages should be included according to the objectives of the series and the interests and abilities of the viewer, much the same way a teacher plans a lesson. A television program frequently presents this information in a highly compressed fashion, requiring viewers to pay close attention to each segment. A focussed discussion immediately following viewing can assist both recall and retention.

1. Direct participants to the Content Analysis Worksheet and reproduce a facsimile of the worksheet on an easel pad or blackboard.

2. Play Segments 6 and 7 of Blues: Country To City, in which Brownie

McGhee and Sonny Terry perform and are interviewed. Direct participants to pay particular attention to content related to the subjects they teach. Allow two or three minutes following screening for the charts to be completed.

3. Using the worksheet questions as a guide, elicit through discussion a content analysis of the segment screened. Keep track of the discussion on the facsimile worksheet.

4. When at least part of the chart has been filled in, ask a sampling of participants to suggest one objective that might be pursued in their classrooms using this segment.

D. TECHNICAL ANALYSIS (20 minutes)

1. Paraphrase the following: Imagine we are going to make a TV program of this workshop. (Note: Any other situation could be used as well.) What are some things we would have to decide?

   a. First we would determine the set. Engage participants to discuss where the scene would take place. Would it be in a room like this? Would it be outdoors? What part of the room would we use? Etc.

   b. We would then determine what sounds would be heard. Will you hear my voice, buzzing lights, music, the sound of children playing the the background?

   c. We would then have to cast the program. Who would be in the TV program? Will the presenter be a man or woman? Will the participants be old, young, or balanced by age, race or sex?

   d. We would determine what camera shots would be used and when they would be used. Point out that seeing a scene through a camera lens is much more limited than seeing it live. Explain that the television camera has no peripheral vision.

      To give the group the impression of what is seen through a camera lens, suggest that participants roll a sheet of paper into a tight tube. Ask participants to look through the tube at another person across the room and tell what they see. (Responses should be the person's teeth, eyes, etc. but not the whole person or background.) Point out that this is representative of a camera shot, called a "close-up."

      Instruct the group to open the tube a bit. They should see more of the person, but not necessarily the background (a medium shot). If the paper tube is opened even wider, the participants should see what resembles a "long shot" which would include the whole person and the scenery around him/her. Allow 1-2 minutes for participants to experiment with this technique,

explaining that the camera, by its position, is always determining the focus and intensity of what you see.

2. This same kind of analysis can be used with an existing program segment. Direct participants to the Technical Elements Worksheet and reproduce a facsimile of the worksheet on the easel pad or blackboard.

3. Play Segment 7 of The West African Heritage in which Oscar Brown, Jr. demonstrates "Pattin' Jibba" to a group of children. Allow participants a minute or two to complete the worksheet following screening.

4. Using the worksheets as a guide, discuss the different technical categories.

5. Provide a short break prior to the next activity.

4. BLACK MUSIC AND THE HUMANITIES (55 minutes)

OBJECTIVES

To define the scope of black music as it relates to the television series, FROM JUMPSTREET.

To relate the study of black music to the humanities.

To introduce participants to the FROM JUMPSTREET series through screening a complete program.

To relate program content to multicultural education and selected aspects of black music culture.

MATERIALS

Handout

9. "Black Music And The Humanities" by Vada E. Butcher

From Jumpstreet

#2. Gospel and Spirituals

PROCEDURES

1. Having established a working definition of multicultural education in a previous activity, begin this section with a short (approximately ten minute) presentation based on Dr. Butcher's paper, "Black Music and The Humanities" (Handout 6). This paper defines the content framework of the From Jumpstreet series and relates this content to the humanities.

2. Introduce participants to the Gospel and Spirituals program as an example of how the From Jumpstreet series treats a particular topic. While this program would not necessarily be the first program teachers would use with students, it is representative of the series as a whole.

3. Screen the program.

4. Ask participants to relate what they see to the earlier discussions of multicultural education and black music and the humanities. For example:

   o In what way does the program involve individuals in experiencing different cultural perspectives, techniques and sensitivities?

- o What values are implicit in the program?
- o What situations or behaviors were seen that were familiar? Unfamiliar?
- o What religious philosophies are expressed in the program?
- o What musical characteristics are evident in the performance?
- o How does the program reflect humanistic education?

5. This discussion should be maintained for no more than 10-15 minutes. It can end with a summary of different aspects of the program that participants observed.

6. This activity concludes Session One. Faculty should review for participants the objectives and major content of this session and preview the activities of the remaining two sessions. The Jumpstreet Humanities Project Learning Package should be distributed to participants at this time.

5. INTRODUCTION TO THE JUMPSTREET HUMANITIES PROJECT LEARNING PACKAGE

(10 minutes)

OBJECTIVES

To introduce participants to the overall structure of the Jumpstreet Humanities Project Learning Package.

To introduce participants to the organization of the next several activities.

MATERIALS NEEDED

The Jumpstreet Humanities Project Learning Package

PROCEDURES

1. Participants should be directed to refer to the Learning Package during this activity. Review the organization of the book into three separate curricula areas and two appendices. A brief summary of this can be found in Handout 2. This is a good opportunity to spend a minute focussing in particular on the functions and uses of the two Appendices.

   During this activity, the following points can be stressed:

   a. Each lesson or unit has not only a procedural plan for teaching toward specific learning objectives, but anywhere between one and six handouts which are meant to be duplicated by the teacher and used by students. There are no copyright restrictions on these handouts, as long as they are credited to the project.

   b. The lesson procedures are meant to be flexible rather than prescriptive. Teachers should feel free to adapt them to the needs of their students and to their own teaching style, as well as to the specific requirements of their course curricula.

   c. Participants might be interested to know the manner in which these materials were developed, particularly that each team included a number of secondary school teachers.

2. Depending on the time schedule of a specific workshop and the interests of a particular group, at least three alternatives can be considered for presenting activities 6, 7 and 8 in one four-hour period.

Alternative 1. Divide workshop in two groups based on their primary responsibilities falling within either social studies or language arts. Have concurrent sessions of approximately two hours in length for Activities 6 and 7. Rejoin for Activity 8 with full group.

Alternative 2. Omit Activity 8 (Introduction to The Humanities Perspective) allowing all participants to be introduced to both The Language Arts Dimension and The Historical Perspective in two successive two hour sessions.

Alternative 3. Omit Activity II (Teaching Sequence Development) focussing Activities 9 and 10 specifically on second sound track concepts.

Alternative 4. Have three successive sessions of approximately 1 hour and 15 minutes each. Activity procedures will have to be abbreviated to accomplish this.

Note: This decision should be made by the faculty team in advance.

6. INTRODUCTION TO THE HISTORICAL PERSPECTIVE (2 hours)

OBJECTIVES

Workshop participants will be able to identify and demonstrate selected lessons in The Historical Perspective as they relate to the FROM JUMPSTREET television series.

Workshop participants will be able to explain the format and scope and sequence of The Historical Perspective.

Workshop participants will be able to apply specific lesson in The History Perspective to the teaching of social studies at the secondary school level.

MATERIALS NEEDED

The Jumpstreet Humanities Project Learning Package

Handouts

10. Legal Status of Blacks
11. Blues: Country To City Viewing Guide
12. Realities of Reconstruction
13. Gospel and Spirituals Viewing Guide
14. Blues: Country To City--Thoughts For Review
15. Unit Quiz: Post-Civil War America

From Jumpstreet

#2. Gospel and Spirituals
#3. Blues: Country To City

PROCEDURES

1. Direct participants to The Jumpstreet Humanities Project Learning Package section entitled, The Historical Perspective. Review with participants the manner in which it is organized into six units. These six units cover the full sweep of the Afro-American experience and correspond roughly to the material covered in a full year's course in American and Afro-American History.

2. Direct participants to Unit 3. Post-Civil War America in order to review the organization of each unit.

3. Explain to participants that most of the remaining time will be devoted to using this unit, in much the same way as teachers would do with their students. Because the unit would ordinarily take at least ten class periods to complete, and only two hours are planned for the workshop, some activities will be either omitted or shortened considerably. The

activities done in the workshop will focus on those teaching strategies or materials that may be less familiar to teachers.

4. Recap the history of this period, using the introduction to the unit. Direct participants attention to the goal and objectives of this unit, providing a brief summary of how these are handled in the unit procedures.

5. For the rest of this activity, teachers will not need their Learning Packages as all handouts that will be used are included in the Workshop Manual. Direct participants to turn to Handout 12 Legal Status of Blacks. Proceed with those parts of the unit that you have selected to demonstrate.

6. Provide time for participants' questions about other units in the package at the conclusion of this activity.

7. INTRODUCTION TO DIMENSIONS OF LANGUAGE ARTS (2 hours)

OBJECTIVES

Workshop participants will be able to identify and demonstrate selected lessons in Dimensions of Language Arts as they relate to the FROM JUMPSTREET television series.

Workshop participants will be able to explain the format and scope and sequence of Dimensions of Language Arts.

Workshop participants will be able to apply specific lessons in Dimensions of Language Arts to the teaching of language arts at the secondary school level.

MATERIALS NEEDED

The Jumpstreet Humanities Project Learning Package

Handouts

16. Opening Montage Viewing Guide
17. Background on "Pattin' Jibba"
18. Nonverbal Exercise
19. Notes on Human Communication
20. Lesson Quiz: Nonverbal Communication

From Jumpstreet

#2. Gospel and Spirituals
#3. The West African Heritage

PROCEDURES

1. Direct participants to The Jumpstreet Humanities Learning Package section entitled Dimensions of Language Arts. Review with participants the manner in which it organized, in particular drawing on information found in the Introduction, Scope and Sequence and Program Index. Direct participants to Lesson 2. Symbolism in order to review the organization of each lesson.

2. Explain to participants that most of the remaining time will be devoted to using specific lessons in much the same way as teachers would do with their students. For practical reasons, all the handouts that will be used in the demonstration lessons are included in the workshop manual so that handouts in the Learning Package can remain intact for future classroom use.

3. Lesson 2. Symbolism is a part of the Creative-Literary Dimension and would be appropriate for use in both literature and writing classes. It

is included in the Learning Package because black vocal music, black literature and the black American experience is particularly rich in the use of symbolism and because numerous segments in FROM JUMPSTREET can be used as resources for teaching this concept.

Introduce the main objective of this lesson, which is that students will be able to define, identify and analyze symbols as they are used in a variety of situations. Proceed with the procedures identified in the lesson itself. At those points in the lesson where students would typically respond, provide sufficient time for workshop participants to do so.

NOTE: To reduce the number of videocassettes needed at the workshop, an alternative to the use of Black Music in Theater and Film for the evaluation portion of this lesson is Segment 2 of Gospel and Spirituals. In this segment, Oscar Brown, Jr. performs "in Da Beginning." Direct participants to select a word or phrase that is used in the lyric and write one paragraph explaining its meaning and use as a symbol.

4. If time permits, a contrasting lesson to which participants can be introduced is Lesson 5. Nonverbal Communication in The Communications Dimension. All information needed to teach this lesson is included in the Learning Package but it is recommended that a condensed form be presented, focussing on types of activities that might be unfamiliar to workshop participants.

8. INTRODUCTION TO THE HUMANITIES PERSPECTIVE (90 minutes)

OBJECTIVES

Workshop participants will be able to identify and demonstrate selected lessons in The Humanities Perspective: A Multicultural Unit on Dance and Poetry.

Workshop participants will be able to explain the format and scope and secquence of this unit.

Workshop participants will be able to apply specific lessons in The Humanities Perspective to the teaching of humanities or humanities-oriented courses at the secondary school level.

MATERIALS NEEDED

The Jumpstreet Humanities Project Learning Package

Handouts

21. Background Information on "Pop! Goes The Weasal"
22. Listening Guide for "Pop! Goes The Weasal"
23. Rhythm Patterns for "Salamatu Bansa"
24. Dance Instructions for "Salamatu Bansa"
25. Historical Background to "Tanko Bushi"
26. Dance Instructions for "Tanko Bushi"

Recordings or audiotapes

"Pop! Goes The Weasel" by Lucien Calliet
(Sound Beat and Feeling, Record 7, American Book Company
or RCA Adventures in Music, Grade 4, Volume 1, Record LE 1004)

"Tanko Bushi" (Nihon no Minyo, Japanese Victor MV 5585 (VEV-2991)

"On The Subway" (The Last Poets)

From Jumpstreet

#4. The West African Heritage
#6. Dance To The Music

Other

A two-tone African bell
An audiotape of individuals speaking the same phrase in five or six different languages.
A second example of traditional Asian dance or folk music.
A teaching space that allows for movement-oriented activities.

PROCEDURES

1. Direct participants to the Jumpstreet Humanities Learning Package section entitled The Humanities Perspective: A Multicultural Unit on Dance and Poetry. Review with participants the manner in which it is organized, in particular drawing from information found in the Introduction, Scope and Sequence and Program Index. In contrasting this unit to other parts of the Learning Package, the following differences could be stressed:

   a. this unit can be completed in only two to three weeks of class time rather than an entire semester;

   b. this unit is organized around concepts rather than the skills-based organization of Dimensions In Language Arts, for example;

   c. this unit examines concepts in the humanities from the point of view of several different cultures (American, African, Afro-American, Korean, Japanese, French).

      To illustrate this, you might begin by playing an audiotape on which five or six individuals are speaking the same phrase in different languages. Play the tape two or three times and ask participants if they can identify the different cultures represented or the message being given.

      A second means of illustrating this point is to demonstrate the dance of a culture that contrasts sharply with that seen in From Jumpstreet. A traditional Asian dance (other than the "Tanko Bushi" used later in the workshop) would be a good selection here. If the workshop leader can demonstrate the dance with participants mirroring the movements they see, this would be excellent. If not, see if the music can evoke a verbal description of the type of movements that would be likely. Discussion can compare the stylized nature of the movements and can contrast these with contemporary youth dances, for example, with respect to the culture from which each emanates. The major point is that the dance of each culture reflects the cultures' customs, traditions, religion, environment, etc.

2. Explain to participants that most of the remaining time will be devoted to using one of the two lessons in the unit in much the same way as teachers would do with their students. For practical reasons, all the handouts that are needed to implement Lesson 1. Music and Dance, are included in the workshop manual so that handouts in the Learning Package can remain intact for future classroom use.

3. In presenting this lesson to the workshop, several suggestions are made:

a. The Background Information on "Pop! Goes The Weasel" could be read by the faculty member to the participants or presented from memory. The information in the handout, however, is an important base for the listening activity that follows it.

b. Prior to using the listening chart for "Pop! Goes The Weasal" the faculty member should become very familiar with the music so that call numbers can be called out in a smooth manner as each event that is described on the listening chart appears in the music. It may be necessary to put non-music readers at ease regarding the musical notation on the call chart. It is not necessary that an individual read or understand every symbol. The focus of the listening exercise is Calliet's presentation of this simple melody in different dance forms, each representative of a different culture or time.

c. It is important that participants feel comfortable with the rhythm patterns for "Salamatu Bansa" prior to applying these to the music. If these patterns can be projected on a wall or written out on a blackboard it will free participants hands to clap. A goal should be to achieve a clear simultaneous presentation of the two line rhythm pattern listed on the Handout as "Clapping Pattern."

   Present each line separately and keep the tempo quite slow until people have the pattern down. Some people are helped by counting out loud; others are hindered. Be lavish with praise. The rhythmic accents in this pattern may be unfamiliar to some of the participants. Get each line set at a good tempo before trying to do them simultaneously in two groups.

   The pattern can be applied either to the Salamatu Dance or to "On The Subway."

d. The lesson includes specific directions and pictures for two dances. Time may not be available to teach both in which case "Tanko Bushi" should be stressed because of its cultural contrast to material in FROM JUMPSTREET. It is recommended that in teaching the dances that the faculty member become quite proficient at them privately and have participants follow his or her movement examples, one movement at a time. Chanting the accompanying English text will help maintain the rhythm but is equally important to give exposure to the Japanese text, as this provides far more involvement with the culture. Do not introduce the music until the movements are set. While these are all described on paper in the handout, it is recommended that the handout be used for final review rather than for teaching so that participants know it is there for reference before they try to teach it themselves. It is simply easier and faster to learn by rote.

e. It will be important to show at least portions of the two tapes recommended for this lesson. The focus on the viewing experience should be on participant's ability to notice aspects of cultural adaptation, cultural continuity, etc., as seen in the programs.

9. INTRODUCTION AND PROGRAM SCREENING (45 minutes)

The activities in this session are carefully programmed to help participants develop strategies that can result in new curriculum applications of FROM JUMPSTREET in their local communities. The development process used is very similar to that used by the teams that developed the activities presented in Session II. Because this process would ordinarily take several weeks, this session is more a simulation than a direct application. As in a simulation, some decision points are predetermined.

In school districts pilot testing these materials, Activity 11 should be omitted and a discussion of the pilot test procedures substituted.

OBJECTIVES

To provide participants with an overview of Activities 9, 10 and 11.

To assign participants to one of the following curriculum development teams: Social Studies, Language Arts, Music.

To introduce curriculum development teams to Objective Selection Forms.

To introduce participants to the FROM JUMPSTREET program on which curriculum development activities will be based.

MATERIALS NEEDED

Handouts

27. Objective Selection Lists/Directions for Media Professionals

From Jumpstreet

#4. The West African Heritage (with original sound track).

PROCEDURES

Prior To The Session

1. Assign registrants to teams based on their subject matter responsibilities. No team should have more than 10 members, but it is permissable to have more than three separate groups. Similarly, two groups may be assigned the same subject area, if warranted by registrants' interests, but would be expected to develop units with different foci. For example, the the Objective Selection Lists group objectives into three social studies areas: Black Studies, Anthropology and History, each of which could be assigned to a different group. The handout also includes separate directions for media professionals.

During The Session

1. Provide an overview of the session. Briefly, during a four-hour period, participants will screen a single program two times, will select lesson objectives from a predetermined list, and will develop teaching activities that use segments of the program, engage students in critical viewing, reflect a multicultural philosophy, and indicate how student attainment of selected objectives will be evaluated. These lessons will be presented to the group and critiqued.

   NOTE: In pilot test settings, participants will screen a single program two times and will select appropriate teaching objectives (from a predetermined list) that could be enriched by the classroom utilization of a part or all of the program they have viewed. Approximately two hours will be devoted to this, following which time will be spent explaining and organizing for the pilot testing experience.

2. Announce team assignments and provide time for participants to regroup into teams. Unlike previous sessions, participants will be working independently in groups for most of this session; faculty will serve in a facilitating role.

3. Direct participants to Objective Selection Lists for their subject area. In most cases, these objectives have been selected directly from existing school curricula to emphasize that media can be used to meet existing objectives rather than to create new teaching requirements. While a few moments should be provided for individuals to look over the lists, ample time for discussion will be provided after program screening.

   At sites where Activity 11 will be used, media professionals will be asked to develop a critical viewing response sheet and activity that will assist students to achieve the objective selected by the team.

4. Screen FROM JUMPSTREET: West African Heritage using the original sound track (found by setting the player to Audio Channel 2.) This particular program has been selected for curriculum development for two reasons: it would logically come first in a teaching sequence and it contains content pertinent to a variety of disciplines.

5. Rewind the tape as it will be needed later in the session.

10. TEAM SELECTION OF LEARNING ACTIVITY FOCUS
AND SECOND SOUND TRACK SCREENING (60 minutes)

The first stage of curriculum development must naturally involve determination of a learning focus. In this case, while the general content area is established in the television programs, the use to which this could be put in an individual classroom has not. Once the objectives have been selected, experience has indicated that most developers will want to see the program a second time as well as have access to additional information.

OBJECTIVES

To select from a pre-determined list, up to two learning objectives and determine a media resource that can be used to enrich the teaching of these objectives.

To introduce participants to second sound track training techniques.

To provide additional background information on the focus of From Jumpstreet: West African Heritage.

MATERIALS NEEDED

Handouts

2/. Objective Selection Lists/Directions For Media Professionals
28. The West African Heritage Second Sound Track Script
29. Program Synopsis and Content Breakdown for The West African Heritage

From Jumpstreet

#4. The West African Heritage
(Second sound track version)

PROCEDURES

1. Following the first screening of The West African Heritage (with the original sound track), provide about 30 minutes for groups to make preliminary selection of up to two learning objectives and to select those program segments on which they would like to focus attention. Handout 30 (Program Synopsis and Content Breakdown) should assist participants recall. Allow time within this for each group to present their focus. It is acceptable for groups to reword objectives to meet their needs.

2. Rescreen The West African Heritage, this time using the second sound track version. This is on the same videocassette as the previous version. You will need to move the audio monitor lever from Channel 2 to Channel 1. The second sound track has been prepared by the

Video Cue Project in the Philadelphia Public Schools as part of an on-going project to develop models for utilizing what is ordinarily an unused audio track. In this case, it is used to highlight curriculum applications and provide additional content information. Use of the second sound track in no way changes the original production. The audio portion of the original is simply lowered to accommodate a new voice-over. The original audio can be recalled by switching back to Channel 2, a process that should be demonstrated while the tape is running. This procedure can be used repeatedly and is explained on the tape itself.

At the conclusion of this tape are directions for the next activity. Thus, if the next activity will not be used, the tape can be turned off as the credits begin to roll. To provide closure to this part of the curriculum development process for groups that are stopping here, provide a few minutes for each team to review their plans and to change them if appropriate, based on the new information provided on the second sound track.

Note: Additional information on second sound track techniques and on distribution of FROM JUMPSTREET with a second sound track is available from Ms. Krona Bricklin, Television Production Coordinator, Philadelphia Public Schools, Room 902A, 21st Street South of Parkway, Philadelphia, PA 19103, 215-299-7992.

11. TEACHING SEQUENCE DEVELOPMENT AND CRITIQUE (1 hour, 15 minutes)

This activity, which is introduced at the conclusion of the second sound track in Activity 10, is the next to the last of the workshop and is included to give participants practice in using television programs to meet their own curriculum ideas.

OBJECTIVES

To involve participants in the development of a teaching sequence and materials that use selected media to meet specific objectives.

To provide participants with feedback on the teaching sequences that are developed.

To develop additional means of using FROM JUMPSTREET programs in the classroom.

MATERIALS NEEDED

Handout

30. Directions for Development of Teaching Sequence

PROCEDURES

1. The fist half of this activity is primarily self-directing and is described on Handout 29. Faculty should be available to answer questions as needed. Timing of the second half should be planned to allow each group to make a presentation.

2. The objectives and activities of the workshop should be summarized at the conclusion of the presentations and time given for participants to react to their experiences.

12. WORKSHOP EVALUATION (15 minutes)

OBJECTIVES

To provide feedback to project staff on the success of workshop activities.

MATERIALS NEEDED

Handout

31. Workshop Evaluation

PROCEDURES

1. It is essential that each participant complete and turn in a workshop evaluation. Continuing Education Units will only be recorded for individuals from whom we have a completed evaluation form (the final Handout in the Manual). This is important not only for the research part of our grant but to adapt workshops to changing needs.

2. If you have been using xeroxed copies of the Learning Package, tell participants that two copies of the printed version will be sent as soon as it comes from the printer. It is our hope that they will share the second copy with a colleague.

3. In closing the workshop, review its Objectives and what has been accomplished. The primary goal of these workshops is for teachers to begin to use these materials with their students. A small followup study will take place a few months after the workshop in which a sample of teachers will be queried (probably by phone) to determine if and how they are being used.

Handout 1

WORKSHOP OBJECTIVES AND OVERVIEW

As a result of this workshop, participants should be able to:

1. use multicultural approaches in their daily teaching;
2. analyze television programs for their relationship to school curricula;
3. become familiar with the content and approach of the television series, From Jumpstreet--A Story of Black Music;
4. select and use curriculum material in the Jumpstreet Humanities Project Learning Package in their classes; and
5. develop strategies for encouraging new curriculum applications of From Jumpstreet programs according to local needs.

The workshop is planned for three sessions, each running 3½ to 4 hours.

SESSION 1. Activities 1-4 will introduce participants to the project and its materials, will present an operational definition of multicultural education and engage participants in putting this definition into practice; will introduce participants to concepts of critical television viewing; and will provide background on the development of the From Jumpstreet television series and discuss its application to the humanities. Copies of the Jumpstreet Humanities Project Learning Package will be distributed at the conclusion of this session for review overnight and will be actively used in Session 2.

SESSION 2. Actitivies 5-7 will introduce participants to the Jumpstreet Humanities Project Learning Package and engage participants in its use. In most cases, during the first half of the session, participants will be asked to select an interest group and will divide into two groups according to whether their primary responsibilities are in social sciences or language arts. During the second half of the session, all participants will regroup for an introduction to the humanities curriculum materials.

SESSION 3. Activities 8-12 are planned to give participants time to plan for implementation of the Jumpstreet Humanities Project in their own schools. Time will be provided for participants to develop their own lesson plans and for these to be critiqued, and project evaluation plans will be discussed. Participants will also be introduced to the technique of second sound track television programming as a means of providing additional content information.

FACULTY PROFILES

VADA E. BUTCHER, musicologist, is nationally recognized as a pioneer in the field of ethnic music education. After receiving the Bachelor of Arts degree from Fisk University, she pursued graduate study at the Chicago Musical College and Chicago University where she earned Master of Music and Doctor of Fine Arts degrees. Her post-graduate work included studies in musicology (Ecole du Musique, Fontainblue, France), ethnomusicology (U.C.LA.) and higher education (Catholic University). Dr. Butcher, former dean of the College of Fine Arts at Howard University, and founder-director of its Center for Ethnic Music, has served as visiting lecturer and educational consultant at colleges and universities throughout the country. Among her many publications, two have become standard reference works in ethnic music education: Materials for Courses in African and Afro-American Music (1970); and Ethnic Music in General Education (1977). With Toby H. Levine and James A. Standifer, she prepared a music teacher's manual for the television series, FROM JUMPSTREET. She continues to serve as music consultant for the Jumpstreet Projects. In addition, Dr. Butcher has been apppointed Director of the Project in Ethnic Music and Culture under a grant from the U.S. Department of Education, and serves as Visiting Professor of Fine Arts at Spelman College, Atlanta, Georgia.

LARRY GRANT COLEMAN holds a Master's degree in English Literature and Language from Indiana University and a Ph.D. in Communications Studies from the University of Pittsburgh. A former professor of communications research at the University of Texas at Austin and Morgan State University, he is currently on the faculty of the School of Commmunications at Howard University. Dr. Coleman is a mass media critic, a former newspaper columnist, and an author of articles on interpersonal, nonverbal and mass communications, and folklore. In addition, he was an educational consultant for Radio Station KLRN, University of Texas at Austin, and for the Northern Virginia Educational Film Center. He is presently serving as the humanist consultant in language arts for the Jumpstreet Humanities Project.

TOBY H. LEVINE is the director of educational activities at WETA-TV where she develops and evaluates children's, youth, and adult educational television projects. Recent assignments include the role of curriculum director of FROM JUMPSTREET: A STORY OF BLACK MUSIC and of MUSIC..., and project director of the JUMPSTREET HUMANITIES PROJECT. Prior to joining WETA, Ms. Levine was director of development for Levine Research Associates, Brookline, Massachusetts, specializing in curriculum development, print materials for educational television projects and preparation and publication of educational communications. Ms. Levine holds the degree of B.S. from Cornell University, a Masters of Education from Boston University and has done additional graduate study in curriculum, music and music education. Ms. Levine is known nationally in the field of educational telecommunications and has published numerous teacher's guides for television series including those for MUSIC..., WALSH'S ANIMALS, ALL ABOUT YOU, and FROM JUMPSTREET which she co-authored with Vada E. Butcher and James A. Standifer.

JAMES A. STANDIFER has a B.A. and M.A. degrees from Fisk University and a Ph.D. in music from Case-Western Reserve University. Internationally known for his work in urban music education, multicultural music, curriculum research and instructional television, Dr. Standifer is currently professor of music and director of the Eva Jessye Collection of Afro-American Music at the University of Michigan, where he previously served as chairman of the music education department. He has taught music in the Philadelphia, Pennsylvania and Cleveland, Ohio public schools and at Morristown College and Temple University and he has held guest lectureships in universities in the U.S., Canada, the Orient and North Africa. Among his many publications are: The Source Book of African and Afro-American Materials for the Music Educator and the American Book Company's Secondary Level New Dimensions In Music Series. He also co-authored with Toby H. Levine and Vada E. Butcher the music teacher's guide for the television series, FROM JUMPSTREET.

OLIVE A. TAYLOR is Assistant Professor of American History at Howard University and Senior Fellow in The Graduate School of Arts and Sciences, where she earned both the Master's and Ph.D. degrees in American History. Dr. Taylor has been a consultant to the Board of Education, Camden, New Jersey, where she revised the K-12 curriculum to include the Afro-American experience. She directed an experimental program in American History which was approved by the American Historical Association and later used as a required course for education and history majors at Howard University. Recognized as a specialist in her field, Dr. Taylor consults and lectures throughout the country on American and black history and is the author of several publications, including, "The Thematic Approach to the Study and Teaching of American History." Presently she is the consulting humanist in history for the Jumpstreet Humanities Project.

ABOUT THE PROJECT

The JUMPSTREET HUMANITIES PROJECT, drawing on the content, appeal and high entertainment value of the television series FROM JUMPSTREET, has been developed to encourage the integration of content relating to the black experience in America in secondary school classrooms through the provision of curriculum materials and teacher training.

The goals of the JUMPSTREET HUMANITIES PROJECT are:

1. To assist secondary school teachers to enrich their current courses with multicultural content that draws on the social, historical and economic conditions under which black American music culture developed.

2. To provide secondary school teachers and students with a flexible system of resource material on the role of black music culture in America and its connection to traditional content areas in social studies, language arts and humanities.

3. To stimulate and evaluate broad and creative usage of FROM JUMPSTREET in secondary school classrooms.

The project is innovative in several respects:

First, it has consistently asked the question "How can these programs be utilized to enrich an existing curriculum with content that reflects the black American experience?" rather than "How can this series be utilized?" or "Where does the curriculum cover black history?" Teachers are encouraged to select those lessons that can supplement their regular curriculum and to design additional lessons to achieve local objectives that may not be addressed here.

Second, it has involved the participation of classroom teachers and school administrators at every level of development. In particular, we would like to thank the District of Columbia Public Schools; the Montgomery County, Maryland Public Schools and the School District of Philadelphia, Pennsylvania for their contributions to this project.

Third, it approaches the programs as a compilation of segments, each of which may have value to enrich or enhance the teaching of a particular concept, rather than as a series of television programs. While this anticipates a greater utilization of the programs in a non-broadcast format, research indicates that this is the typical manner of utilization at the secondary school level and both the series' rights and distribution mechnism similarly encourage this type of utilization. Teachers are strongly encouraged to preview all program segments prior to classroom use. Fourth, it looks at the viewing experience as an active form of learning, providing specific direction for each viewing activity and requiring specific responses from students relative to each viewing activity.

Fifth, it speaks not only to teachers but also directly to students through the inclusion of a variety of readings, study guides and evaluation mechanisms tied to each lesson.

FROM JUMPSTREET

All Jumpstreet Humanities Project materials are designed to be used with FROM JUMPSTREET--A STORY OF BLACK MSUIC, a series of 13 half-hour television programs, produced by WETA-TV, Washington, D.C. with funding from the U.S. Department of Education, ESAA Broadcast Branch. Check your local public television station for broadcast times of these programs. The programs may be taped off the air and used for educational purposes until 1992. The programs also are distributed on videocassette for non-broadcast use by:

GPN
Box 80669
Lincoln, NE 68501
Phone: 402/472-2007

The per program cost of FROM JUMPSTREET videocassettes is:

3/4-inch -- $55.25
1/2-inch VHS -- $54.25
1/2-inch Beta -- $50.25

This colorful and rhythmic series explores the black musical heritage from its African roots to its wide influence in modern American music. Singer/songwriter Oscar Brown, Jr. is the on-camera host. Each program of FROM JUMPSTREET features performances and discussion by talented contemporary entertainers (see program descriptions below), plus film clips and still photo sequences of famous black performers of the past.

FROM JUMPSTREET is recommended by the National Education Association and the Music Educators National Conference and endorsed by the National Dance Association.

A complete synopsis, broken into segments, can be found in Appendix 1 of the Learning Package.

1. JAZZ VOCALISTS demonstrates the influence of West African music and language on Afro-American vocal jazz, highlighting particularly the jazz vocalist's use of improvisation and the relationship between jazz vocal and instrumental music. Guests: Al Jarreau, Carmen McRae.

2. GOSPEL AND SPIRITUALS examines the development and musical characteristics of spirituals and gospel music and relates the contemporary expression of these styles to their original functions and settings. Guests: The Reverend James Cleveland and the D.C. Mass Choir of the Gospel Workshop of America, The Mighty Clouds of Joy.

3. BLUES - COUNTRY TO CITY distinguishes between country and urban blues, demonstrating musical characteristics of each style and showing the settings in which they emerged. Guests: Willie Dixon and his Chicago Blues All-Stars, Sonny Terry, Brownie McGhee.

4. THE WEST AFRICAN HERITAGE compares the role of music in traditional West African culture and in Afro-American culture, underscoring the many parallel and shared practices that link the cultures. Examples of traditional dance, music and song of West Africa are demonstrated, as are contemporary examples. Also illustrated is the on-going cross-cultural interchange. Guests: Alhaji Bai Konte, Dembo Konte, Hugh Masekela, the Wo'se Dance Theater.

5. EARLY JAZZ illustrates the musical characteristics of ragtime and early jazz, their relationship, and the music cultures from which they evolved. Guests: Alvin Alcorn and his Tuxedo Band, Roy Eldridge.

6. DANCE TO THE MUSIC demonstrates the dynamic relationship between dance and music in African and Afro-American cultures. Retentions of African movements in Afro-American dance forms are shown, as are important styles and innovators in the development of Afro-American dance. Guests: Honi Coles, the Rod Rodgers Dance Troupe.

7. JAZZ PEOPLE surveys the modern forms of the uniquely American music known as jazz. It explores the social and environmental factors within the Afro-American culture that contributed to its development and identifies key individuals and groups associated with its growth and contemporary styles. Guests: Dizzy Gillespie, Jackie McLean, James Moody.

8. BLACK MUSIC IN THEATER AND FILM explores the role of music in the presentation and perception of blacks in theater and film and identifies black Americans who have been active in the growth of theater and film music. Guests: Pearl Bailey, L. O. Sloane's Black and White Refined Jubilee Minstrels.

9. JAZZ GETS BLUE identifies the basic form and feeling of blues with reference to the classic blues style and demonstrates the application of blues to jazz. Guests: Roy Eldridge, Jackie McLean.

10. SOUL demonstrates musical characteristics of soul music and identifies social, political and economic factors which nurtured its development. Guest: Stevie Wonder.

11. BLACK INFLUENCE IN THE RECORDING INDUSTRY demonstrates the collaborative effort required to produce a contemporary recording and reviews the history of the black experience in the recording industry, identifying significant individuals and trends that have shaped that experience. Guests: George Benson, Quincy Jones.

12. RHYTHM AND BLUES demonstrates the musical characteristics of rhythm and blues and the relationship of rhythm and blues to the musical styles from which it evolved. The influence of rhythm and blues on contemporary American popular music is also illustrated. Guests: The Dells, Bo Diddley.

13. THE SOURCE OF SOUL is designed to demonstrate that Afro-American music retains elements of West African musical style despite the experience of slavery, during which every effort was made to strip Africans of their culture and systems of communication. Guests: Chuck Brown and The Soul Searchers, Michael Babatunde Olatunji.

THE JUMPSTREET HUMANITIES PROJECT LEARNING PACKAGE

This volume contains three curriculum guides, each developed to supplement the curriculum in a different subject area:

1. DIMENSIONS OF LANGUAGE ARTS contains 21 lessons organized in following manner:

   Creative/Literary Dimension--Lessons on lyric poetry, symbolism, characterization and point of view.

   Communications Dimension--Lessons on nonverbal communication, listening, feedback, debate, introduction to persuasion, speech delivery.

   Composition Dimension--Lessons on titling, vocabulary development, descriptive writing and structure.

   Theatrical Dimension--Lessons on nonsense syllables, interpretation, tone, creation of a dramatic scene, elements of costume design.

2. THE HISTORICAL PERSPECTIVE is organized chronologically into six units:

   The Peopling of America (1607-1776)
   Slavery (1783-1861)
   Post-Civil War America (1865-1900)
   The Turn of the 20th Century (1880-1914)
   America and Two World Wars (1914-1945)
   Contemporary America (1945-present)

3. THE HUMANITIES PERSPECTIVE--A MULTICULTURAL UNIT ON DANCE AND POETRY consist of two lessons, each of which compares art forms that have evolved from three different cultures and examines the concepts of cultural continuity, cultural adaptation, and cultural change as evidenced in these art forms.

APPENDIX 1. PROGRAM SYNOPSES AND SEGMENT BREAKDOWN is designed to provide a concept breakdown of each program in the television series, to identify all musical selections heard in the series, and to facilitate the use of specific program segments rather than complete programs.

APPENDIX 2. HOW TO USE SONY 3/4" VIDEOCASSETTE EQUIPMENT is a trouble-shooting guide designed to assist teachers who may not regularly use such equipment and to provide guidance in the technique of locating program segments.

MULTICULTURAL EDUCATION IN ACTION
by James A. Standifer

Multicultural education is the process of incorporating into a teaching/learning environment activities that involve individuals in experiencing a variety of cultural perspectives and techniques. While a strong philosophy of multicultural education is crucial to the success of programs in any discipline, it is especially critical in the arts and humanities, since these disciplines in particular seek to document and influence the individual's affective attitudes as well as the social interaction of groups.

Multicultural education involves individuals in experiences that are typical of selected culture(s) on the one hand and experiences that are common among cultures on the other. It is a process that recognizes cultural diversity and similarities as a fact of life. It requires teaching strategies that both intellectualize and humanize.

A major characteristic of multicultural education is that it is value-laden. As H. Prentice Baptiste, chairperson of multicultural/bilingual education at the University of Houston, points out, "it reflects a philosophy that strongly recommends a particular set of beliefs, principles, and ideas that should govern the relationship of people of diverse cultures." Thus, it requires teachers to be commited to humanistic principles such as equality and mutual respect. In fact, multicultural education, perhaps more than any other form of education, depends greatly on the strength of the convictions of those who practice it. To be most effective, a teacher must have a sense of moral commitment. This commitment--this philosophy--is essential because it has a highly important payload: it will inevitably afect one's understanding of the value and nature of one's own personal ife and deepen one's respect for the lives of others.

For teachers to develop and constantly renew this philosophy, they must frequently risk encounters that are new and different, gradually evolving from those experiences a highly personalized multicultural perspective that is congruent with their unique school situation. They must constantly practice this philosophy, for multicultural education is very practical; they must embrace and internalize the pluralistic behaviors which comprise multicultural education, for this philosophy is highly personal; they must be desirous of seeking out and nurturing the distinctive and the different, for this humanistic philosophy values diversity and commitment based on openness and trust. Moreover, they must be courageous and ready to investigate and experience unfamiliar ideas and behaviors even though these cross-cultural experiences are apt to be quite different, and sometimes intimidating, from what the teacher and student know and/or count among their store of knowledge and experience.

Finally, most of us tend more to emphasize differences in things and people than commonalities, and to evaluate those differences in terms of ourselves and our own cultures. This may be inevitable. However, a strong

and internalized philosophy of multicultural education can diminish the effects of such ethnocentricity and assist individuals to evaluate people, things, and behaviors in terms of the cultures and experiences that produced them. Further, this philosophy helps us discover ways in which we and other cultures are alike and to appreciate and respect the ways in which we may be different.

If we, as teachers, can accomplish these aims, we have more than a reasonable chance of helping our students deepen their appreciation for their own cultures. That is, the learner can begin to see things which may have been labelled distasteful in one culture that are perfectly acceptable in others. This knowledge can lead to a better perspective from which to view and understand the behavior in question. Further, the learner may truly begin to see other cultures as complementary rather than contradictory ways of organizing and dealing with the social world.

This global view is particularly necessary in a pluralistic society such as America where, perhaps more than ever before, we need to know that cultural differences may be assets that simply involve alternative ways of looking at and doing things; and that these differences are <u>not</u> absolute or mutually exclusive. This view is the very essence of operationalizing multicultural education.

We have a long way to go to actualize the vast number of definitions, pronouncements, and the like on multicultural education. We will continually need updated guidelines and practical examples. More than that, we will need experience in putting the guidelines and practices to work. Teachers and administrators and parents must somehow capitalize on culturally relevant past experience and combine forces to develop appropriate frames of reference for constructing and putting into action approaches to multicultural education in their particular school and community.

It seems appropriate to end this discussion with what I believe is one of the most important statements on multicultural education issued during the past decade. In part, it says:

> . . . Multicultural education recognizes cultural diversity as a fact of life in American society, and it affirms that this cultural diversity is a valuable resource that should strive to preserve and enhance cultural pluralism.
>
> To endorse cultural pluralism is to endorse the principle that there is no one model American. To endorse cultural pluralism is to understand and appreciate the differences that exist among the nation's citizens. It is to see these differences as a positive force in the continuing development of a society which professes a wholesome respect for the intrinsic worth of every individual (American Association of Colleges for Teacher Education, 1972).

ADDITIONAL READING ON MULTICULTURAL EDUCATION

American Association of Colleges for Teacher Education. "No One Model American," Principle Statement on Multicultural Education, 1972. Also in Journal of Teacher Education, No. 4 (Winter 1973).

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Cardenas, R. and L. W. Filmore. "Toward a Multicultural Society," Today's Education (Sept.-Oct. 1973).

Citron, Abraham F. "Multiculturalism: An Education for Americans," Multicultural Education: Instruction and Curriculum. Ann Arbor: Program for Education Opportunity, School of Education, The University of Michigan, 1977.

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Reimer, Bennett. A Philosophy of Music Education. Englewood Cliffs, New Jersey: Prentice-Hall, 1970.

Standifer, James A. "Mainstreaming Multicultural Music in American Schools," Approaches for Achieving a Multicultural Curriculum. Ann Arbor: Program for Educational Opportunity, School of Education, The University of Michigan, 1979.

_____ (Ed.). A Guide and Sourcebook of Student Activities: Techniques for Improving Multicultural Music Education. Ann Arbor, Michigan: Program for Educational Opportunity, School of Education, The University of Michigan, 1981.

Handout 5

"AXIS"
George Burt

1	2	3	4	5	6	7	8
5	1	6	2	7	3	8	4
2	4	1	3	6	8	5	7
6	4	7	1	8	2	5	3
3	5	2	8	1	7	4	6
7	5	8	6	3	1	4	2
4	8	3	7	2	6	1	5
8	7	6	5	4	3	2	1

From: New Dimensions in Music: Sound, Beat and Feeling. New York: American Book Company, 1972. Reproduced by permission of D.C. Heath.

THE IMPACT OF TELEVISION ON AMERICA*

1. By high school graduation, how many hours has an average student spent viewing TV?

   a. 12,000.

   b. 18,000.

   c. 25,000.

2. By high school graduation, how many hours has an average student spent in the classroom?

   a. 12,000.

   b. 18,000.

   c. 25,000.

3. The TV set is on for ___ hours per week in an average American household.

   a. 40 hours.

   b. 65 hours.

   c. 80 hours.

4. What is the average number of commercials seen by children under 18 each week?

   a. 100.

   b. 350.

   c. 500.

5. How many minutes per hour does the TV Code allow for commercials during the Saturday and Sunday children's fare?

   a. 9½ minutes.

   b. 15 minutes.

   c. 18½ minutes.

*Developed by Sheila Malloy, consultant, WNET, New York. Used with permission.

6. Who would be the most likely to watch the most TV?

   a. A five-year old girl.

   b. A sixteen-year old boy.

   c. A fifty-nine-year old woman.

7. There are more TV sets in the United States than:

   a. Households with indoor plumbing.

   b. Households with telephones.

   c. Households with cars.

   d. People.

Handout 7

CONTENT ANALYSIS WORKSHEET

Directions: Complete this chart either after viewing or while viewing a segment of a FROM JUMPSTREET program. Pay particular attention to content related on the subject you teach.

PROGRAM: _____

SEGMENT: _____

What is the major theme of this segment?

Musical:

Historical:

Literary:

What facts are presented in this segment?

Musical:

Historical:

Literary:

What are some other, more subtle themes of this segment:

Musical:

Historical:

Literary:

TECHNICAL ELEMENTS WORKSHEET

Directions: Complete this chart either after viewing or while viewing a program segment. Use short descriptive phrases to help you recall what you notice.

1. SETS:
Describe the sets in detail. What clues tell you when and where the action takes place? What does the set tell you about the characters who appear there? What does it tell you about the mood? How does it contribute to the program?

2. COSTUMES:
Describe them in detail. Are they appropriate to the character, the time, the place, the scene? Why do you think they were selected? What else might the characters have worn? How do the costumes contribute to your impression of the character?

3. CASTING:
What do the actors look like? How does their appearance affect your impression of the characters? (For instance, a viewer might be more favorably impressed by an attractive actor, while unattractive actors are often used to play villains.) How would your impression of the scene or the characters change if the actor were a different sex, race, size, age, etc.?

4. PACING:
Pacing sets the mood. Is this segment fast-paced or slow-paced?

5. ACTING:
What does the actor do to make the character believable? How does he use his voice? What tones of voice and inflections does he use? What gestures does he use? Are they believable?

BLACK MUSIC AND THE HUMANITIES
by Vada E. Butcher

Black music is that music which had its genesis in Africa before our ancestors were brought over into the Western Hemisphere. Africa is a huge continent, bisected by the Sahara Desert which forms a natural barrier between North Africa and Sub-Sahara Africa (often called Black Africa).

We are told that most of our ancestors came from West Africa--a specific area of Sub-Sahara Africa. Thus, our focus is upon the traditional music of West Africa--that music which we think our ancestors were creating and performing when they were brought to the Western Hemisphere against their will. Research indicates that this music was quite different from that which is heard in urban centers of West Africa today. Our ancestors were carried to various parts of the Western Hemisphere--to South America, to the Caribbean, and, of course, to North America. Wherever they settled, they were influenced by the music they heard around them. Nevertheless, the basic elements of the traditional West African music which they brought with them have endured until today, and they will continue to endure. Wherever you find people of African descent, you will hear music which has characteristics which are common to the music of black people all over the world, whether it is performed in Guyana, Trinidad, Jamaica, New York, or on Jumpstreet.

Musical Characteristics

One of the most significant characteristics of traditional West African music that has been retained in the contemporary music of black people is rhythmic complexity. The complicated rhythmic patterns are difficult to perform, but they lend unique vitality and excitement to Afro-American music. Black people's fondness for percussion is reflected not only in their performance on percussion instruments, but in foot-tapping and hand-clapping as well. Even in singing, we produce our tones with a kind of percussive attack, so that sometimes the traditional black vocal timbre is characterized as abrasive, strident, or harsh. Personally, I don't care for any of these terms because they have negative connotations. However, it is very true the traditional black vocal tone quality is quite different from the European concert tone, or the bel canto tone. You can identify it immediately, and it is typical and characteristic of black singing throughout the world.

There is also a certain structural pattern which seems to dominate African and Afro-American music no matter where it is performed. It involves the alternation of solo and group singing--a form that has been labeled "call-and-response." This pattern can be heard in West African story songs, in Afro-American work songs, in calypso, blues, qwe-qwe, and many other types of black music.

For Blacks, the performance of music is a communal activity. In traditional West Africa there was no such thing as buying a ticket and sitting in the audience waiting to be entertained. If you could not play an instrument, then you could sing. And if you could not sing, perhaps you

would dance. And if you could not do any of these things, you could at least clap your hands. Everyone was expected to participate. When we attend a blues concert today, we respond to the performer. Similarly, when we are listening to gospel music, we clap along, or encourage the singers with "Amen" or "Praise the Lord." We become a part of the performance.

Another facet of traditional West African music culture was its emphasis on spontaneous creativity--creating music on the spot. We call this process improvisation. It is important to point out that this does not mean that in traditional West Africa everybody did his own musical thing whenever he felt like doing it. Actually, most of the musicians knew exactly what was expected of them and played or sang their parts precisely, even though the music was not written down. However, the master musician was given the privilege of improvising. It is this kind of spontaneous creativity--this special skill at improvisation--which has become very important in the performance of Afro-American music, particularly jazz.

Music As A Part of Life

Another major characteristic of traditional West African music was its functionalism. In other words, music was, and is, a very important part of day-to-day living in the black world. Music accompanies work, play, and religious worship. It is a means of communication, a means of education (morals are often taught through story songs), and a means of social control. Music is an integral part of the celebrations which mark the milestones of life: birth, puberty, marriage, death, etc. It follows then, that traditional African music and its derivations are appropriate materials for humanistic investigation. Through the study of music one may discover a good deal about the lifestyle and the world view of the people who create and perform this music. For instance, many black people have an unusual attitude toward death. We do not see death as a final event, but rather as a transfer from one level of existence to another. If we examine the lyrics of our spirituals, it is apparent that we are not afraid of death. In fact, sometimes we look forward to it:

"When I get to heaven, I'm gonna to put on my shoes
And walk all over God's heaven."

Or,

"I got a home up there in that kingdom,
Ain't-a that good news."

Also, we have a sense of survival. We are basically optimistic people. Blues are often defined as songs of dissatisfaction and disillusionment--the statements of the black man in his most desperate mood. However, the poetry of the blues often reveals our firm determination to survive in spite of our problems:

"Im gonna lay my head right down on that railroad track.
I'm gonna lay my head right down on that railroad track.
If a train comes along, I'm gonna snatch my head right back."

This is the way black people feel. Things never get so bad that we consider

giving up on life.

Finally, I would like to point to a work song called "The Gray Goose." The song itself is interesting because it is in call-and-response form. The response is always the same: "Lord, Lord, Lord." To black people, religion is a very vital part of everyday life, so in many work songs there are references to God, to heaven, etc. The song tells a story of a goose who was shot by a hunter. Several weeks pass before the bird falls to the ground. Despite six or seven weeks of parboiling, when the goose is served dinner, the knife can't cut it, and the fork can't pierce it. The hog breaks his teeth trying to eat it. The sawmill breaks trying to saw it. Finally, the

story relates, the goose is seen flying across the ocean with a string of goslings behind him. In this story song which dramatizes the indestructability of black people, the goose not only survived adversities that would have destroyed a lesser bird, but multiplied his species in spite of them.

Clearly, much can be learned about Afro-American culture and history through the examination of African and American derived music.

ADDITIONAL READING ON BLACK MUSIC AND THE HUMANITIES

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Chernoff, John Miller. African Rhythm and African Sensibility. Chicago: The University of Chicago Press, 1979. Examines the relationship between African musics and their performance contexts; contrasts African and European music cultures.

Davidson, Basil. Africa: The History of a Continent. New York: The Macmillan Company, 1972. Overview of African history; includes material on ancient civilizations as well as on modern independence movements.

Epstein, Dena J. Sinful Tunes and Spirituals: Black Folk Music to the Civil War. Chicago: University of Illinois Press, 1977. Attempts to reconstruct and chart the transition from African to Afro-American music prior to the Civil War.

Harris, Sheldon. Blues Who's Who. New Rochelle, New York: Arlington House, 1979. Comprehensive biographical dictionary of blues personalities; includes bibliography, discography and list of periodicals.

Jones, Leroi. Blues People. New York: William Morrow and Company, 1963. Sociological treatment of the origin and meaning of the blues in black culture.

Lovell, John Jr. Black Song: The Forge and The Flame. New York: The Macmillan Company, 1972. Primarily a literary examination of the development and influence of spirituals in Afro-American life; includes biographies of key individuals and an index of more than 6,000 extant spirituals.

Oliver, Paul. The Story of the Blues. Radnor, Pennsylvania: Chilton Book Company, 1969. Covers the development of the blues, its regionalization and urbanization.

Southern, Eileen. The Music of Black Americans. New York: W. W. Norton, 1971. A comprehensive and well-documented history/reference work.

Stearns, Marshall. The Story of Jazz. New York: Oxford University Press, 1956. A comprehensive history of jazz.

3b. LEGAL STATUS OF BLACKS

BEST COPY AVAILABLE

I. CONSTITUTIONAL AMENDMENTS

THIRTEENTH AMENDMENT (1865)

SEC. 1. Neither slavery nor involuntary servitude, as a punishment for crime whereof the party shall have been duly convicted, shall exist within the United States, or any place subject to their jurisdiction.

FOURTEENTH AMENDMENT (1868)

SEC. 1. All persons born or naturalized in the United States, and subject to the jurisdiction thereof, are citizens of the United States and of the State wherein they reside. No State shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States; nor shall any State deprive any person of life, liberty, or property, without due process of law; nor deny to any person within its jurisdiction the equal protection of the laws.

FIFTEENTH AMENDMENT (1870)

SEC. 1. The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of race, color, or previous condition of servitude.

SEC. 2. The Congress shall have power to enforce this article by appropriate legislation.

II. SELECTIONS FROM SOUTH CAROLINA'S BLACK CODES

(Acts of the General Assembly of the State of South Carolina, 1864-65)

HUSBAND AND WIFE

iv. Every colored child, heretofore born, is declared to be the legitimate child of his mother, and also of his colored father, if he is acknowledged by such a father.

vii. One who is a pauper, or a charge to the public, shall not be competent to contract marriage. Marriage between a white person and a person of color, shall be illegal and void.

ix. The marriage of an apprentice shall not, without the consent of the master, be lawful.

MASTER AND APPRENTICE

xviii. Males of the age of twelve years, and females, of the age of ten years, shall sign the indenture of apprenticeship and be bound thereby.

xxiii. The master shall have authority to inflict moderate chastisement and impose reasonable restraint upon his apprentice, and to recapture him if he departs from his service.

CONTRACTS FOR SERVICE

xxxv. All persons of color who make contracts for service or labor shall be known as servants, and those with whom they contract shall be known as masters.

xxxvi. Contracts between masters and servants, for one month or more, shall be in writing, be attested by one white witness, and be approved by the Judge of the District Court, or by a Magistrate.

xliii. For any neglect of the duty to make a contract as herein directed, or the evasion of that duty by the repeated employment of the same persons for periods less than one month, the party offending shall be guilty of a misdemeanor, and be liable on conviction to pay a sum not exceeding fifty dollars, and not less than five dollars, for each person so employed. No written contract shall be required, when the servant voluntarily receives no remuneration, except food and clothing.

xlv. On farms or in out-door service, the hours of labor, except on Sunday, shall be from sun-rise to sun-set, with a reasonable interval for breakfast and dinner. Servants shall rise at the dawn in the morning, feed, water and care for the animals on the farm, do the usual and needful work about the premises, prepare their meals for the day, if required by the master, and begin the farm work or other work by sun-rise. The servant shall be careful of all the animals and property of his master, and especially of the animals and instruments used by him; shall protect the same from injury by other persons, and shall be answerable for all property lost, destroyed or injured by his negligence, dishonesty or bad faith.

MECHANICS, ARTISANS AND SHOP-KEEPERS

lxxii. No person of color shall pursue or practice the art, trade or business of an artisan, mechanic or shopkeeper, or any other trade, employment of business (besides that of husbandry, or that of a servant under a contract for services or labor) on his own account and for his own benefit, or in partnership with a white person, or as agent or servant of any person, until he shall have obtained a license therefor from the Judge of the District Court, which license shall be good for one year only.

3c. BLUES: COUNTRY TO CITY VIEWING GUIDE

Directions: You will hear the songs listed below as you watch Blues: Country to City. Listen to the lyrics and decide if they reflect a sense of hope or disillusionment. Jot down specific lyrics to support your decision.

	HOPE	*DISILLUSIONMENT*	*OTHER*
1. "Seventh Son" (Willie Dixon)			
2. "Hootchie Coochie Man" (Willie Dixon)			
3. "The Sun's Gonna Shine In My Back Door Someday" (Sonny Terry & Brownie McGhee)			
4. "Stone Pony Blues" (Charlie Patton)			
5. "Mo Jo Hand" (Lightnin' Hopkins)			

3d. REALITIES OF RECONSTRUCTION

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PART A. THE POWER OF THE KU KLUX

Throughout Reconstruction, masked groups such as the Klan had power which was greater than their numbers would indicate and influence that reached into every part of local and state government. Colonel George W. Kirk of the North Carolina state troops gave this picture of Klan power in his state.

> I have spoken of their having the law and the courts all on their side. The juries were made up of Ku-Klux, and it was impossible for any of the loyal people to get justice before the courts. Not less than fifty or sixty persons have been killed by the Ku-Klux in the State, besides some three or four hundred whippings, and there has never been a man convicted out of all those that I have heard of. Out of all those that I arrested, against whom there was as good proof as could possibly be given, enough to convict anybody before twelve honest men, I do not think one has ever been tried. They know very well when they commit these depredations that they will be cleared, and it just makes it that much worse for the loyal people. If they prosecute them for debt or for anything else they fail. Colored men cannot get justice, cannot get their hard earned money. They agree to give them part of the crop, and about the time of the harvest they charge them with something and run them off. They dare not say a word ...
>
> (From *Eyewitness, the Negro in American History*, Third Edition, by William Loren Katz. Copyright © 1974 by Pitman Publishing Corporation. Reprinted by permission of Pitman Learning, Inc.)

PART B. A MISSISSIPPI ELECTION VIOLENCE

The election of 1875 in Mississippi was the scene of bloody massacres of Negro voters and their white friends. These letters to the Republican Governor, Adelbert Ames, picture the mounting threats that were received and the violence that took place as Election Day approached. The first letter is from Senator Charles Caldwell, a fearless Negro Republican leader, who was assassinated a few months later by his political enemies.

> ...The intimidation and threatening of colored voters continues uninterrupted, and with as much system, determined purpose, and combination of effort as if it were a legitimate means of canvassing and the chief one to be relied on in controlling the colored element...

(Letter from 300 Vicksburg Negro voters)...we are intimidated by the whites. We wants to hold meetings, but it is impossible to do so; if we does, they will say we are making an invasion on the city and come out (to) kill us. When we hold church meetings, they breakes that up; our lives are not safe in our houses...

(Letter of H.W. Lewis of Columbia, Mississippi). Dear Sir: Everything in this and adjoining counties is up to fever heat. The 24-pound cannon thunders forth every night. The brass band accompanies the democratic speakers, together with about 50 hot-headed young men, and assassination and bloodshed are openly encouraged. Our voters are very much overawed, and (we) fear we cannot get out more than one-half of them....

(Letter from a group of Negro Republicans). Dear Governor: We here give you notice that the white people of this towne have jest received, by express from New Orleans, three boxes of guns and also some boxes of pistols for the porpus of a riot in this place, while we have not got a gun or do not want any destrubemenst, and we asks you for our protection or helpe some way or erther, knowing that you are our govnor and the only help for us. Please give us some helpe we ask agin...

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PART C. JUSTICE: "THE IMPUDENCE TO RUN AGAINST A WHITE MAN"

Secret terrorist organizations roamed the South after the Civil War. The most famous of these anti-Negro groups of southern whites was the Ku Klux Klan, formed in Tennessee in 1866. But there were a number of other groups of white supremacists that fought congressional reconstruction plans and increasing black political participation with force and violence – The Knights of the White Camelia in Louisiana, The Knights of the Rising Sun in Texas, the White Brotherhood, The Pale Faces, and the '76 Association. In time, the terms "klansman" and "Ku Klux" meant any terrorist, whether he belonged to the Ku Klux Klan or another such band.

Dressed in white robes and hoods, Klansmen broke up Republican meetings, threatened Radical leaders, and abused, lynched, and killed Negroes. Shootings, murders, whippings, plundering, and other acts of violence reached such a peak that Klan leaders themselves tried

without success to disband their organizations. Congressmen became alarmed at the widespread lawlessness in the South, and they started investigations into Klan activities and membership in 1871.

Here is part of the testimony that Andrew J. Flowers, a black, gave at one of the congressional hearings. In this excerpt, Flowers tells congressmen what happened to him because he had the "impudence to run against a white man" in an election for justice of the peace.

Source: U.S. Congress, Testimony Taken by the Joint Select Committee to Inquire into the Condition of Affairs in the Late Insurrectionary States, Vol. XIII, Miscellaneous and Florida, 1872.

Washington, D.C. July 15, 1871

Andrew J. Flowers (colored) sworn and examined:
By the Chairman (Mr. Poland)

QUESTION. Where do you live?

ANSWER. In Chattanooga, Tennessee.

QUESTION. How long have you lived there?

ANSWER. Since July, 1865.

QUESTION. What has been your business since you lived in Chattanooga: What trade have you followed?

ANSWER. The only trade I followed was coopering. I learned the trade of coopering there within the last two or three years.

QUESTION. Do you now hold some office?

ANSWER. Yes, sir; I am a justice of the peace....

QUESTION. You are now a justice of the peace for the whole county?

ANSWER. Yes, sir; for the whole county.

QUESTION. How many justices were elected at the same time as yourself?

ANSWER. I was the only colored man, the other two were white men.

QUESTION. Since you were elected last August have you seen duty as a magistrate or justice of the peace?

ANSWER. I have.

QUESTION. I want to inquire of you particularly in reference to some violence which it has been understood was committed upon you a short time ago. Tell us the story in reference to that.

ANSWER. On the 17th of last month I went out from Chattanooga to Whiteside on a visit to a school which my sister was teaching. I went down there on Saturday night and staid all night. My sister is teaching school there....

QUESTION. You went down on Saturday night and staid over Sunday?

ANSWER. Yes, sir.

QUESTION. State all that took place.

ANSWER. On Sunday night, between 11 and 12, or 10 and 11 o'clock I cannot say exactly which... I woke up, and there was a crowd of men, all with masks, around me, with pistols in their hands. They waked me up. They called me by name; they took me out near a mile from the house.

QUESTION. Tell all that they said.

ANSWER. They asked me what was my name. I told them. Then some of them said, "O, yes; you are the man we are looking for" and so forth. One of them told me they were going to kill me.... He had a pistol in his hand. After they got me out of doors, the captain of the organization (they called him "captain") told me that he was going to whip me; he said he would give me twenty-five lashes; that I had had the impudence to run against a white man for office, and beat him; that they were not going to allow it; that it was an organization organized by them to stop negroes from holding office, and to put out of office those that had office; that if they did not get out of office by being told or notified or whipped, they were going to kill them....

QUESTION. They whipped you until you promised to resign your office?

ANSWER. Yes, sir....

QUESTION. State as much of the conversation as you can remember – all said from the time they came until they let you go.

ANSWER. When they were taking me out of the door, they said they had nothing particular against me; that they didn't dispute I was a very good fellow, and they had not heard anything wrong of me; but they did not intend any nigger to hold office in the United States; that they were going to stop it, and were going to whip me to show that I was not to have the impudence to run against any white man in an election as I had done; and that I might notify a couple of other colored men that we have in our city – members of the city board – that they were going to get them. They said further that any white man who had anything to do with my election...if they got hold of him they would treat him just as they did me.

(From *The Human Side of Afro-American History*, compiled and edited by Margaret Stimmann Branson and Edward E. France. ©Copyright, 1972, by Ginn and Company (Xerox Corporation). Used with permission.

3e. GOSPEL AND SPIRITUALS VIEWING GUIDE

Directions: As you view Gospel and Spirituals, you will hear excerpts of the spirituals listed below. Note the specific theme of each song, i.e., what condition(s) does the song reflect?

	THEME
1. "Soon I Will Be Done With The Troubles of The World" (Howard Roberts Chorale)	
2. "Couldn't Hear Nobody Pray" (Fisk Jubilee Singers)	
3. "Plenty Good Room" (Roland Hayes)	
4. "Let Me Fly" (Paul Robeson)	
5. "My Soul's Been Anchored In The Lord" (Marian Anderson)	

3g. BLUES: COUNTRY TO CITY— THOUGHTS FOR REVIEW

Consider how people relate to popular music these days. Is music only for when people are happy? Are there times when music can uplift us if we're feeling down?

In this segment of the From Jumpstreet series, "Blues—Country To City," it is noted how popular musicians of today (e.g., Rolling Stones, Eric Clapton, Johnny Winters) were influenced by blues singer Muddy Waters, whose roots are in the blues of the reconstruction era and the field hollers of slavery days.

For the slaves, music was their only release. Complaints and protests, though still voiced by many slaves, were not permitted. After the war, the limited freedoms granted were quickly usurped. Once again, song became the only vehicle of expression.

Music was one thing that could not be taken away. Even when certain instruments (e.g., drums) were banned or became too expensive to buy, people made music ring from everyday tools (washboards, etc.). It was and is, literally, a case of "can't stop the music."

As you watch this program, consider how this music relates to our modern pop, rock country and blues music. For example, when stars call for audience participation (the yeahs, screams, etc.), they are using a "call and response" pattern that began in Africa and was brought to America.

Listen carefully for what else today's music may have inherited from these earlier expressions of life.

3h. UNIT QUIZ: POST-CIVIL WAR PERIOD

1. All of the following *except one* were reasons for Blacks to feel disillusioned with life in the South after the Civil War. Select the exception.
   a. Klan violence
   b. disenfranchisement of black voters
   c. poverty
   d. reunited families
   e. Black Codes

2. The following characteristics are evident in some black music. Use the following key to indicate the period in which they are most likely to be evident.
   A. Before the Civil War
   B. After the Civil War
   C. Both before and after the Civil War
   ___ 1. Unaccompanied human voices
   ___ 2. Use of piano
   ___ 3. Complaints about the overseer
   ___ 4. Money problems
   ___ 5. Use of many instruments
   ___ 6. Work songs – Field Hollers
   ___ 7. Banjo
   ___ 8. Night life

3. The following reasons were given by immigrant groups in American History for coming to the United States. Circle the reasons which also would have been given by black people leaving the South after the Civil War.
   1. to avoid religious persecution
   2. economic prosperity
   3. educational opportunity
   4. to get away from social or political persecution
   5. for a better future for following generations
   6. to get a "new start"

Bonus Question

Discuss reasons for Blacks' disillusionment after the Civil War, using examples of lyrics from "The Sun's Gonna Shine In My Back Door Someday" to illustrate the paradox of hope and disillusionment in the music we call "blues."

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2a. OPENING MONTAGE VIEWING GUIDE

Directions: Identify the meaning represented by each of the visual images in the opening montage of From Jumpstreet. Each symbol is identified below.

Symbol	*Meaning*
1. sticks	1. _____
2. congo drums	2. _____
3. hands beating drums	3. _____
4. chain	4. _____
5. hands in chains	5. _____
6. hands breaking chains	6. _____
7. hands playing keyboard	7. _____
8. piano	8. _____
9. horn	9. _____
10. trumpets	10. _____
11. saxophone	11. _____
12. guitar	12. _____
13. musical staff	13. _____

2b. BACKGROUND ON "PATTIN' JIBBA"

Pattin' Jibba

Jibba, Jibba
Jibba this 'n Jibba that
'n Jibba kill a yellow cat
'n bend over double trouble Jibba...

Sift the meal
Give me the husk
Cook the bread
Give me the crust
Eat the meat
Give me the skin
'n that's where my momma's troubles begin
Jibba this 'n Jibba that
'n Jibba kill a yellow cat
'n bend over double trouble Jibba...

Jibba up, 'n Jibba down
'n Jibba all around the town
Bend over double trouble Jibba.

"Pattin' Jibba" is part of a rich and complex folk tradition which focuses upon the "trickster" element of Afro-American folklore and indicates that the black American captives did not passively accept their fate. Reverend John Dixon Long wrote in 1857, "Slaves have their *code of honor* and their *tricks of trade*."

Other examples of deception, masking and subtle rebellion against captivity include:

- Paul Lawrence Dunbar's poem, "We Wear The Mask."
- The John cycle of trickster tales, the Uncle Remus tales, and tales about the "signifying monkey," one of which has been recorded by Oscar Brown, Jr. on his album *Sin & Soul*
- Patting songs like "Jibba" and "Hambone," where slaves registered a subtle complaint about second rate living conditions and leftover food. The lines, "Hambone, Hambone, where you been/around the world and back again," are a poetic and ironic reference to the fact that slaves had to use the same "ham bone" to season different foods in several households; hence, the "bone" traveled "around the world." In this regard, "Hambone" is very similar to "Jibba."
- Spirituals, sung during slavery, often contained code words which communicated a planned escape or a secret meeting. Examples of code words, or metaphors of protest, include: heaven (freedom); the River Jordan (escape and freedom) and train (the underground railroad)

8a. NONVERBAL EXERCISE

Directions: *Develop a two-three minute* impromptu speech on any one of the topics below. Write the outline of the speech on note paper or note cards. Include an introduction, specific examples of behavior and a conclusion. You will have about five minutes to prepare your speech.

a) How to shoot a basket in the game of basketball
b) How to apply makeup
c) How to change a flat tire
d) How to brush teeth
e) How to serve in volleyball, tennis or raquetball
f) How to braid hair
9) How a yo-yo works

5b. NOTES ON HUMAN COMMUNICATION

Human communication refers to 1) the ways in which humans send messages to other humans, and 2) the ways in which humans receive messages from other humans. The process is a complicated one. For example, an individual may be both the sender and receiver of the message (self-communication); moreover, messages are changed or modified by the receiver's responses. Finally, contradictory messages can be transmitted simultaneously.

Two major modes of human communication are recognized: nonverbal and verbal.

I. Nonverbal

Nonverbal messages are those messages transmitted without the aid of language, or in conjunction with language. Nonverbal messages may be more direct than verbal messages, and may carry much information about the emotional state of the sender. They are also richly endowed with the cultural attributes of the sender. Finally, nonverbal communication is continuous—nonverbally you cannot *not* communicate. Some categories of nonverbal communication are as follows:

1. *Organismics* refers to the effect of *physical characteristics* on communication, particularly those physical characteristics that are relatively unalterable: eye color, skin color, body dimensions, etc.
2. *Cosmetics* refers to the effects of *physical alterations* (applicative and surgical) on communication.
3. *Costuming* refers to the way *dress* affects communication.
4. *Proxemics* refers to the way *space* is used in communication. It concerns a) personal (human) space, which is like a space bubble that is always with a person, and b) fixed space.
5. *Chronemics* refers to the use of *time* in communication.
6. *Oculesics* refers to the use of *eyes* in communication.
7. *Haptics* or tactile communication refers to the use of *touch* to communicate feelings and emotions.
8. *Kinesics* refers to *body movements* in communication.
9. *Objectics* refers to the use of *objects* in communication.
10. *Vocalics* refers to the use of the *voice* in communication.

5c. LESSON QUIZ: NONVERBAL COMMUNICATION

Directions: As you view a selected segment, pay particular attention to the use of different nonverbal forms of communication. Note down at least ten examples of nonverbal behaviors, events or factors that contribute to the overall message. After viewing, categorize these events according to the following list:

1. Organismics (physical characteristics)
2. Cosmetics (physical alterations)
3. Costuming (dress)
4. Proxemics (space)
5. Chronemics (time)
6. Oculesics (eyes)
7. Haptics (touch)
8. Kinesics (body movement)
9. Objectics (objects)
10. Vocalics (vocal quality)

EVENT OR BEHAVIOR	*CATEGORY*
1.	
2.	
3.	
4.	
5.	
6	
7	
8	
9	
10	

1a. BACKGROUND INFORMATION ON "POP! GOES THE WEASEL"

Historically, dance and dance music have been one of the most popular music forms in various world cultures. Specific groups of people have created patterns of sound, rhythm and movement in unique ways to exemplify characteristics typical of their group. These characteristics often are influenced or caused by speech, religion, family, and environment.

The familiar children's tune, "Pop! Goes The Weasel," is an example of this. "Pop! Goes The Weasel" is an English folk tune, although during the colonial period, Americans were very fond of singing and dancing to the melody. The term "weasel" is a name used by English tailors for one of their most important tools – the pressing iron. After having paid for a spool of thread and needle, the tailor in this tune finds he needs to "pawn" his pressing iron. He thus says: "Pop! Goes The Weasel."

Lucien Calliet, a naturalized American citizen who was born and educated in France, composed five variations on this simple tune, using a dance reflective of a different period in Western culture for each variation. He says the following regarding his variations:

> "Pop! Goes the Weasel" was reminiscent of a dance (gigue) and suggested (that I treat the variations as an) evolution of the dance through the ages. Hence, after an introduction and theme, I wrote a little fugue on it, as in Bach's time. Then followed a minuet, as in Mozart's time. Thinking teasingly of the 1930 period and the famous Jewish violinist Rubinoff, I wrote a violin solo variation, trying to display such a mood. This was followed by a music-box waltz imitation, and finally a jazz episode.

The gigue, Calliet's first variation, is essentially a quick dance, which frequently uses imitative melodies laid out in various kinds of triple meter. The dance form developed from the 16th century Irish jig, which also was very popular at the time in England. The gigue is an example of absolute or non-functional music. In the 17th and 18th century, under the French name "gigue," the music of the jig was incorporated into concert music as one of the movements of the Classical Suite.

In a brisk compound triple meter of 6/4 or 6/8, the jig dance was performed by comedians, who introduced it in America in the 19th century. Blacks imitated the dance, gradually transforming it into the more grotesque movements and rhythmic patterns frequently seen in minstrel shows. The jig dance gradually became an essential part of the early form of American theater.

Calliet's second variation is a minuet, an elegant, 18th century French dance with a dignified 3/4 rhythm. It was quite popular at that time, and its stateliness was ideally suited to the environment of the court and royalty, exemplifying the elegant ambience of 18th century balls. In fact, the minuet first appeared at the French court of Louis XIV around 1650. It was danced in a courtly manner in which couples exchanged curtsies and bows. The music was soon adopted as part of the classical symphony and other instrumental forms of the classical period. It later gave way to the waltz.

The waltz, Calliet's next variation, also is exceedingly successful in reflecting the life and times of a particular period. The waltz is a popular German dance in 3/4 or 6/8 meter that originated during the 18th century. Its stylized triple meter and dance characteristics had as their immediate ancestor the German folk dance called the ländler. The tempo is generally fast but some are moderate in tempo. Its rhythm has an heavy accent on the first beat and it has a lilting flow.

In the late 19th and early 20th centuries, world society soon discovered the universal values of a new vibrant music and dance whose origins were African and Afro-American. They included the multiplicity of dances accompanied by the ragtime beat and the closely related rhythms of jazz. Calliet's composition is brought to a resounding close by using the unique American and Afro-American jazz idiom (i.e., the big jazz band sound of the swing era).

All of the dance episodes in "Pop! Goes the Weasel" reflect cultural continuity and change, and, alternately, cultural discontinuity and adaptation. Some sprang from the courtly environment of kings, while other began as folk dances, in both cases reflecting a degree of functionality. In addition, the music and dance material reflect the mores of ethnic groups and classes of people. In short, they are each aesthetic expressions of a people, who existed at a particular time and place and had particular and communal tastes and needs.

1b. LISTENING GUIDE FOR "POP! GOES THE WEASEL"

Pop! Goes the Weasel
Lucien Calliet

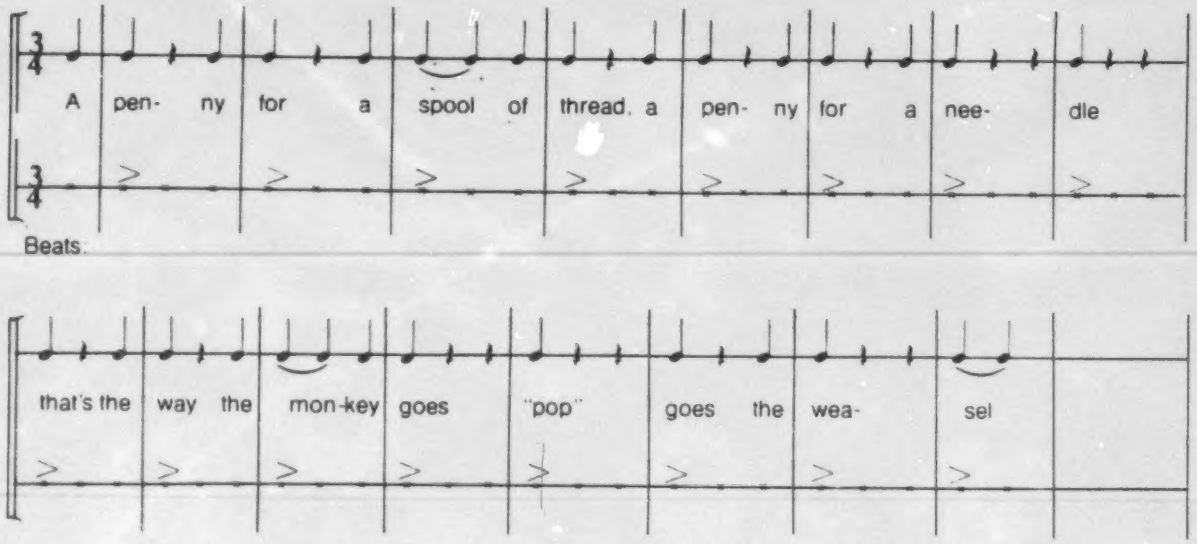
1. INTRODUCTION: Many repetitions of the first two notes of theme; moves higher and higher in pitch.

2. THEME: almost complete, moving in twos, extended.

3. VARIATION I: Fugue (like a round), "pop" played in various ways.
   Various tone colors bring in tune five times:
   1. Clarinet
   2. French Horn
   3. French Horns
   4. Violin, Flute, Piccolo
   5. Low Strings, Brasses, Bassoons

4. Bridge material (interlude), pause, chime.

5. VARIATION II: New minuet melody (3/4 time):



From *New Dimensions in Music. Sound Beat and Feeling* New York: American Book Company 1972. Reproduced by permission of D.C. Heath.

6. THEME enters in lower pitch and in lengthened notes (augmentation) as new melody continues above it. Material extended.

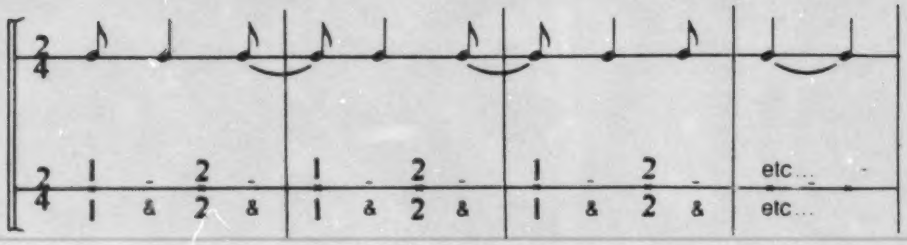
7. Partial repeat of (6). New tune presented: "Bride and bridegroom Mazol tov."

8. Solo violin in virtuoso passage (cadenza) ending, leading to:

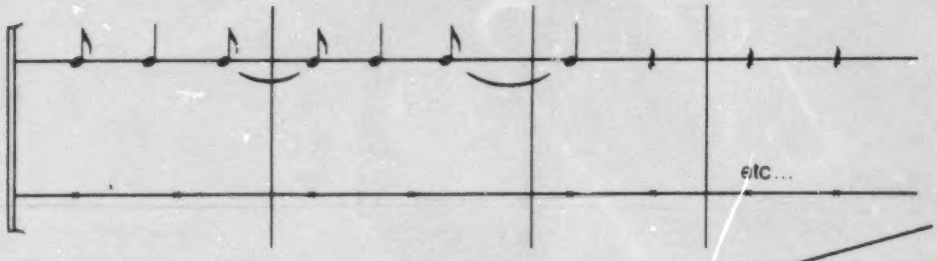
9. VARIATION III: Solo, other instruments accompany, slow, 4/8 time, very expressive; note return of "Bride and bridegroom Mazol tov" melody (wa wa mute used). Violin ascends scale-wise in pitch.

10. Muted trumpet on descending scale with wa wa mute introducing
VARIATION IV: light, staccato, jagged melody in waltz time. Oompah, pah accompaniment in high register. Brass in echo fashion leads to:

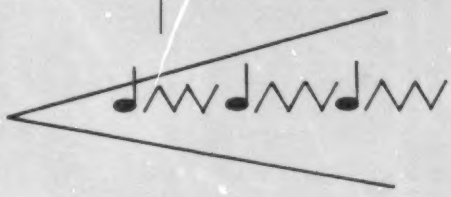
11. VARIATION V: Whole orchestra syncopated; swing or jazz version of theme. Now moving in twos; incomplete; repetitious:



Beats:



12. Big ritard and cymbal crash! Successive trills



13. Summation on original theme.

82

1c. RHYTHM PATTERNS FOR "SALAMATU BANSA"

I. CLAPPING PATTERN. Clap on circled number.

Group A. ① 2 ③ 4 ⑤ ⑥ 7 ⑧ 9 ⑩ 11 ⑫ Repeat
Group B. ① 2 ③ ④ 5 ⑥ ⑦ 8 ⑨ ⑩ 11 ⑫ Repeat

II. TWO-TONE BELL PATTERN

Either of these patterns may be used to accompany "Salamatu Bansa." In the absence of a *gankoqui* (an African two-tone bell), two cow bells may be used: a small one for a high pitch (H) and a large one for low pitch (L).

Pattern 1

H	①	2	3	④	5	6	7	8	Repeat
L	1	2	3	4	⑤	6	7	⑧	Repeat

Pattern 2

Line 1	H	1	②	3	4	⑤	6	7	⑧
	L	1	2	③	4	5	⑥	7	8
Line 2	H	1	2	③	4	5	⑥	7	8
	L	①	2	3	④	5	6	⑦	8
Line 3	H	①	2	3	④	5	6	⑦	8
	L	1	②	3	4	⑤	6	7	⑧

Repeat from Line 1

1d. DANCE INSTRUCTIONS FOR "SALAMATU BANSA"

BEST COPY AVAILABLE

Salamatu is the name of a pretty girl who was disobedient and disrespectful to her parents. Her behavior earned her another name, Bansa, which means "bad girl." When she ceased her disobedience, the name Bansa was dropped.

The dance consists of two principal movements, and traditionally is done by four to six girls.

MOVEMENT I

To begin, the dancers stand in a line or a wide circle with bodies bent in a downward curved position and hands crossed. With bodies still bent, dancers move forward, coming down on the right foot on Beat 1, dragging the left foot to a position near the right on Beat 2. Simultaneously the right hand is pushed forward, cupped with palm up as if holding a banana, and the left hand is gently pushed across the body with palm down. Hands should criss-cross around the elbow.

While counting 1 2 , 1-2, continue these movements until set and natural, remembering to bend while doing the foot motions.

MOVEMENT II

While continuing the foot motion of Movement I, at a predetermined point dancers gradually form a single line shoulder to shoulder. When the line is formed, the movement changes. Dancers now jump up and down as if marching, moving forward gradually to the strong 1 2, 1 2 beat of the song.

While moving forward, half the dancers do a pushing motion as if sawing wood, keeping their arms taut, bent at the elbow, pushing straight out from the body. The other dancers beat up and down, with fists clenched, alternating arms.

A natural feel and appearance is imperative to capture the essence of this and other African dances. Improvisations may be added after the basic movements are learned.

1e. HISTORICAL BACKGROUND TO "TANKO BUSHI"

"Tanko Bushi" is a coal miner's dance and is one of the most famous folksongs in Japan. There are many different kinds of coal miner's songs throughout the country. Usually, the name of the place is added to the title of the song. This coal miner's song is called "Kita-Kyushu Tanko Bushi." It originated from northern Kyushu, located in the southern part of Japan. The origin of this work song is believed to date back many centuries. However, in 1915, a teacher in an elementary school in Kyushu rearranged the song to accommodate young children and classroom Japanese music-learning. During World War II, the coal miner's song was recorded for commercial sales. After the War, the song began to gain national popularity.

"Tanko Bushi"

Verse 1 Tsu-ki ga de-ta de-ta Tsu-ki ga de-ta
(Now the full moon, now the full moon, quite round as a ball)

Response A Yo o i, Yo-i

Verse 2 Mi-i-ke tan-ko no u-e ni de-te
(Has risen bright out of the back of that yonder hill)

Verse 3 An-ma-n en-to-tsu ga ta-ka-i no-de
(Cause the chimney of the coal mine is very big and tall)

Verse 4 Sa-zo-ya o-tsu-ki-sa-ma ke-mu-ta-ka-ro
(The smoke must be awful to her ..She'll be taken ill)

Response B Sah-no Yo-i, Yo-i!

11. DANCE INSTRUCTIONS FOR "TANKO BUSHI"

The dance is very simple. It consists of five major movements each of which is pictured. Each movement indicates one motion typical of coal miner's work.

INTRODUCTION

Form a circle, with all participants facing inside. Clap hands *three times* briskly in rhythm with the music, as follows

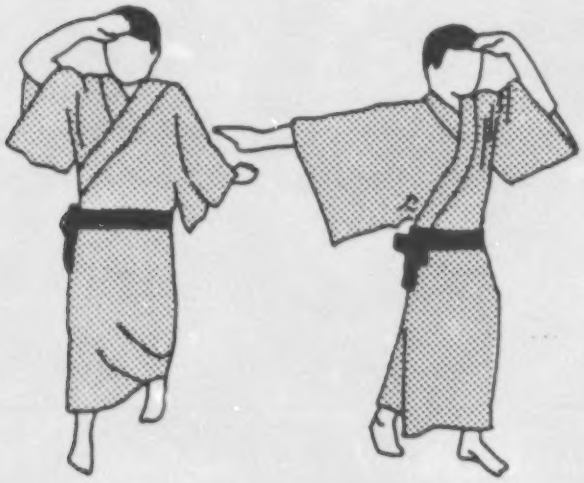
① ② 3 4 ⑤ 6 7 8

Turn to the right

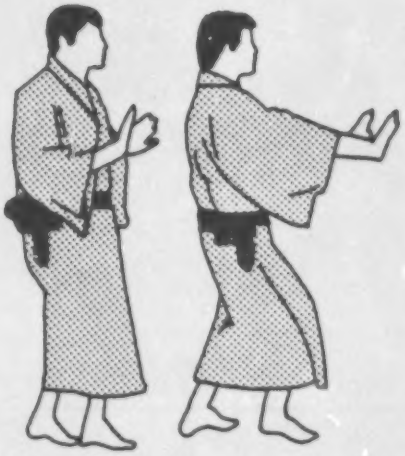
Movement 1 simulates the digging of coal with a shovel. Stamp right foot twice using digging motion. Then stamp left foot twice using digging motion. Chant: Dig, Dig, Dig Dig as you walk through this movement.

Movement 2 simulates carrying coal. Step forward with your right foot as your hands move a basket of coal from the floor to over your right shoulder. Repeat with left foot and left side. Chant, "Carry, carry " as you make the movement.

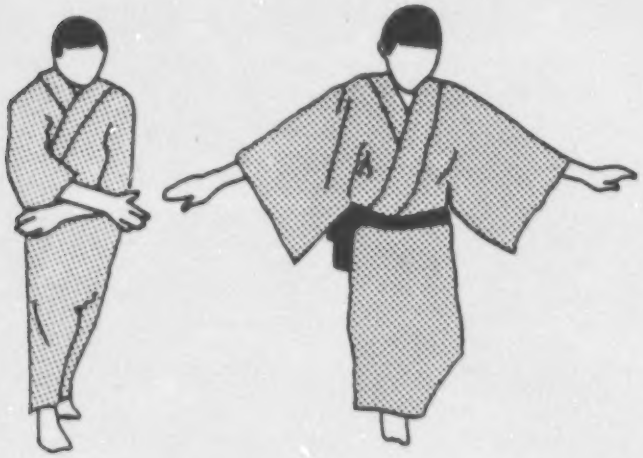
Movement 3 simulates looking up at the moon. Step back with your left foot as you put your right hand to your forehead and point left hand behind you, pointing back. Repeat in opposite direction. Chant, "Look up, look up" as you make the movement.



Movement 4 simulates pushing a cart. Step forward with right foot as you push cart with both hands. Repeat stepping with left foot. Chant, "Push, push."



Movement 5 simulates the end of the day. While stepping forward with your right foot, cross both hands in front of you and move them apart spread wide. Chant, "That's the end of the day" as you make the movement, performing the clapping pattern of the introduction once as you say "day."



OBJECTIVE SELECTION LISTS/DIRECTIONS FOR MEDIA PROFESSIONALS

Directions: Choose one of the groupings below and select no more than two objectives within it. These should be related to the videotape you screen and should require no more than three class periods to achieve, including screening and evaluation.

Anthropology and Sociology

1. Identify likenesses and differences which exist between West African and Afro-American cultures.

2. Identify methods of cultural transmission in African and Afro-Anerican life and the impact on the society or individual.

3. Identify and determine behavioral elements of a culture through the art, music or folklore of that culture.

4. Discuss the relationship between culture and religion in the Afro-American tradition.

Black Studies

1. Identify major characteristics of traditional West African culture, including art, music and religion.

2. Identify those characteristics of West African culture that have been retained in Afro-American culture.

3. Describe contributions of black people to American social and economic development.

4. Describe techniques used by black people to combat prejudice and discrimination.

History

1. Discuss the contradictions in the ideals of freedom and the existence of slavery during the colonial period.

2. Describe the character of and the response to slavery as expressed in the music and dance of the slaves.

3. Explain the paradox of hope and despair as shown in the variety of black music.

4. Describe the significant historical changes that began in the 1950's and show their impact on the music and dance that emerged.

Language Arts

1. Recognize and describe nonverbal modes of communication.

2. Identify and describe uses of imagery, figures of speech, symbolism and other poetic devices in black music.

3. Describe the contributions made by African and Afro-American speech patterns and expressions to the growth and development of modern American English.

4. Identify and describe instances when the manner of performance of a song contributes to the meaning of the lyrics.

5. Discuss the oral tradition in West African culture and its importance in the persistence of aspects of African culture in the New World.

Music

1. Identify and describe specific examples of traditional West African musical practice which have been retained in Afro-American music.

2. Identify motifs, symbols and themes common to black music of a particular period and comment on the relationship of the music to the social and historical characteristics of the period.

3. Compare and contrast the role of music in West African, Afro-American and European cultures.

4. Define functionalism and discuss its importance in West African and Afro-American music, citing specific examples.

Directions for Media Professionals

You have been assigned to a content development team to assist team members to relate course objectives to the videotape they will screen. Your specific assignment during the development process is:

1. to assist team members to identify program segments that are relevant to their objectives; and

2. to prepare a critical viewing activity for the unit that includes a student worksheet.

THE WEST AFRICAN HERITAGE SECOND SOUND TRACK SCRIPT

Segment	Counter	
0	016	Please join us in a unique presentation. What you are about to screen is a tape produced specifically to assist you, as classroom teachers, in the development of content and curriculum material for the television program you have previously viewed -- The West African Heritage. A second sound track has been added to the original video tape. What you hear me saying is recorded on Channel 1. All video tapes incorporate two discrete audio tracks, and are pre-recorded on Channel 2. The audio monitor/ selector is located on the left side of your video recorder. This selector enables you to play channels 1, 2 or Mix, by adjusting the lever position. You will hear and view the same program you previously have screened. The original material is intact on audio Channel 2 and can be played at any time by adjusting the lever. We have, however, supplemented the original audio track with additional information to assist you in the development of content, relevant to your specific needs.
1	056	The drums are a symbol of the rhythmic heritage of Africa--a means of communication and expression.
1	059	Chains symbolize the agony of captives forcibly removed from Africa and taken to a distant land. The music of anguish. In America, Black music culture continued to evolve, adapting African songs and rhythms to new instruments and new conditions, yet retaining a uniqueness that continues to this day. The focus of this program--The West African Heritage--is the origin and influence of African music on American and world culture. By creating related classroom activities in black studies, language arts and social studies, we will develop, through a humanistic approach, a better understanding and appreciation of the rich history and culture of black people.
2	115	Afro-Blue is an original composition by Oscar Brown, Jr. It's theme is similar to the theme of poems by Countee Cullen, Langston Hughes, and Claude McKay which idealize and romanticize mother Africa and traditional African

culture.

2 123 The song is about a mystical, spiritual, far away place. It evokes a dreamlike mood in which the dreamers are overwhelmed by the beauty, power, and mystery of Africa with its "whispering trees" and "cocoa hues."

The theme of the song is that Africa is a fantasy, and if one can get there, or if one can reflect on Africa, he will discover joy and love. If we participate in the fantasy of the song, we follow the two lovers as they weave into and out of the magical African landscape.

4 185 The bond, between music and movement has always been an undeniably strong feature of African culture, and is a link that has been retained in Afro-American culture and diffused into American culture in general.

In West African dance, one of the dancers aims to make every rhythmic subtlety of the music visible. Similar retentions exist in Afro-American dance. It is important to note that dance functions in such a way that the primary elements of music, namely rhythm, melodic direction, melodic motion and texture, all join in a tangible way to evoke good and clear aesthetic perception of the part of its viewers. There is little doubt that West Africans
4 201 have a special interest in their involvement in dance, and that they relish the unique balance between black musical and choreographic expression.

> Black dance constantly mixes the sacred with the profane. Dance is a part of certain fundamentalist religions. Movement and motions are also created by youngsters in the playground. In addition movement and motion are used by individuals to facilitate and make time pass during tedious work.

4 211 A major difference between West African dance and Afro-American dance lies in its context and usage. In West Africa, dances and the movements associated with them, are strictly defined by function, and taught in the context of the situation in which they are appropriate. In America, the specificity and usage of these movements many of which are indeed highly provacative and sexually oriented have negative connotations when taken out of their original context.

In the black community, persons are highly responsive to each other in the dance, because, as in traditional West African communities, the audience is an integral part of a given dance, or movement experience: that is, the observers and participants are familiar with the social
4 233 and historical background of that dance and know what to expect. The observers are also entertained by the

experience, because of the exciting and pleasurable effects of the movements. However, African dance and Afro-America dance should never be thought of as "only entertainment" since their roots are thrust deeply into the culture and history of that group's evolution.

7 320 Pattin' Jibba is part of a rich and complex folk tradition which focusses on the "Trickster" element in Afro-American culture. Elements within this trickster tradition of deception, masking and subtle rebellion against captivity include:

> Paul Lawrence Dunbar's poem "We Wear the Mask," the John cycle of trickster tales, Uncle Remus tales, and tales about the "Signifying Monkey" such as Oscar Brown, Jr., recorded on his sin and soul album. Patting songs like "Hambone" allowed slaves to register a subtle complaint about second rate living conditions and leftover food. The lines "Hambone, hambone where you been/around the world and back again" are a poetic and ironic reference to the fact that slaves had to use the same "Hambone" to season different foods in several households: Hence the "bone" traveled, if you will, "around the world." In this regard "Hambone" is very similar to "Jibba."

7 339 In addition, spiritual songs sung during slavery contained certain code words that told slaves of a planned escape, or a secret meeting. Such code words or "metaphors of protest" were: "heaven" (which meant freedom); the river Jordan" (escape and freedom); the "train" (which referred to the underground railroad.)

Clearly, the "tradition" of the trickster in folk music and folklore, indicates that the black American captives did not passively accept their fate. Reverend John Dixon Long wrote in 1857, "Slaves have their code of honor and their tricks of the trade.

8 360 The African griot, the tribal historian and story teller, memorizes facts about the tribe, and passes them on orally to a descendant, who will assume the role of griot upon the present "recorders" death.

In West African societies, both string and percussion instruments were utilized by the "griot." The West African griot was a troubadour, the forerunner of the minstrel. Some griots were attached to the courts of noblemen, others were independent and went from house to house, or from village to village, peddling stories and adding new ones to their
8 374 collection. The griot knew everything that went on, and he could recall events that were no longer within living memory.

While the Kora was a beautiful, functional, instrument of West Africa, the drums were more widely used for drama, dancing, and for religious and political ceremonies. They were also used for sending messages. Every community had its drummers. With their "talking drums" they could copy the sounds and rhythms of speech in a "drum-language." Skilled drummers could send and receive messages over a distance of several miles.

The griot was a living archive of this people's traditions. But he was, above all a musician, without whom no celebration or ritual would be complete. When Africans came to the New World their tradition of story telling survived. However, the talking drums were banned by slave masters, because they were used to communicate organization and rebellion. The drumbeat now became the hands and feet of the slaves through their "Jibba" dances.

10 426 As you watch this program, consider how this music relates to our own modern pop, rock, country and blues
10 428 music. For example, when stars call for audience participation (the yeahs, screams, etc.), they are using a "call and response" pattern that began in Africa and was brought to America.

Historically, for the slaves, music was their only release. Complaints and protests, though still voices by many slaves, were not permitted. After the civil war, the limited freedoms granted were quickly usurped. Once again, song became the only vehicle of expression.

10 481 The heritage of black Americans has its roots in the soil of Africa. African history as a part of world history is a very ancient and significant record of man's existence on earth.

Archeological findings, indicate that ancestors of Afro-Americans, not only produced great civilizations, but also, the continent of Africa may well be the location of the origin of mankind.

Religion, art, music and dancing were important aspects of the culture. Science, education, law, theology and medicine were highly developed.

10 491 The forced migration of millions of Africans from their homeland during the 15th through 19th centuries, disrupted their culture, and the institutions of this great continent.

Although these Africans were taken in chains from the soil of Africa, deprived of and divorced from much of their culture, language, religion, highly developed art, literature and social mores, this program celebrates the retention of that culture against all odds.

The dominant theme of the black experience, which runs like a thread through the fabric of Afro-American history, is the constant struggle for freedom, justice, equality of opportunity, and a sense of dignity, in an often hostile and oppressive society.

Black heritage is a saga of blood, sweat and tears. The work song, spirituals, blues and jazz, are forms of music, created from the experiences of black people, in their odyssey, from the soil of Africa, to the shores of a distant land. The odyssey has been one of struggle...of survival... of hope...of pride, long suffering and courageous...the saga of a resolute people.

Credits 519

You have now seen this program--The West African Heritage--two times--once as it is normally broadcast, and once with the addition of a second sound track. The second sound track may not be broadcast, but has been prepared specifically for this workshop, to provide you with additional content and curriculum information.

During the next forty-five minutes, each development group will be preparing a teaching sequence, and appropriate subject material, designed to help students achieve the objectives the group has already selected. In your workshop manual, you will find an outline of those elements which should be considered in your teaching sequence, along with a copy of the directions for the activity given on this tape. Review these directions as needed.

After forty-five minutes, a faculty member will call the group back together, and each group should be prepared, to make a short presentation to the workshop. In preparing this presentation, one team member should take responsibility for presenting a synopsis of the sequence, including its objectives, its connection to The West African Heritage television program, and the rationale on which selections were made. A discussion of where such a sequence would fit

Credits 537

in your regular curriculum, would also be helpful. Another team member should take responsibility for teaching a short portion of the sequence directly to the workshop. This will provide an opportunity, to test out new ideas and materials, as well as, to receive feedback from your peers.

While you are working with your groups, faculty members will be available, to lend assistance as needed. Your presentations should be planned to run no longer than fifteen minutes. Since we have all seen the program twice, we will not rescreen the portions that you use in your lessons.

However, your teaching sequence, must include a screening activity, as well as a worksheet for classroom use, that directs students viewing to the specific aspect

of the program, or segment that you wish to emphasize. While the development of this worksheet is the primary responsibility of the media professional on your team, its content should be acceptable to all team members.

Please refer to your workshop manual for activity procedure.

FROM JUMPSTREET #4 THE WEST AFRICAN HERITAGE Handout 29

Segment and Content Synopsis	*Music (Performer) Composer/Lyricist*	*Approximate Segment Start Time*	*Segment Length*
1. Standard series opening	Jumpstreet Theme Music B. Quinn, B. Kaiser	0	1:21
2. On Jumpstreet, host Oscar Brown, Jr. relates that much of the vast body of music created by black Americans is West African in origin. Oscar sets the tone of the program with a performance.	"Afro Blue" (Oscar Brown, Jr.) M. Santamaria, O. Brown	1:22	2:25
3. A montage contrasts ancient and modern West Africa, concluding with reference to the ancient kingdoms of Africa's Golden Age.	"Africa" (John Coltrane) J. Coltrane	3:48	1:09
4. In a setting that depicts an outdoor African festival, the Wo'se Dance Theater demonstrates the West African legacy in a performance of a dance done for royal occasions in Mali and Senegal.	"Lamba" (The Wo'se Dance Theater)	4:58	3:53
5. Oscar and Wo'se leader Aidoo Mamedi discuss the origin and composition of the troupe (which is part American and part African).			
6. A montage compares a traditional African view of music with a European view, showing how Westerners frequently use music for contemplation and entertainment, while in traditional African societies, music is primarily functional and an integral part of life. The use of functional music in Afro-American life also is demonstrated.	"Happy Birthday To You" "Nhemanusasa (the cutting of branches for temporary shelter)" C., A. and S. Magaya Talking drum "John Henry" (Pine Top Slim) "Saint Martin" (Terry Collier) T. Collier, L. Wade "Say It Loud (I'm Black and I'm Proud)" (James Brown) J. Brown	8:51	2:09
7. Back on Jumpstreet, costumed as a community elder and surrounded by children, Oscar illustrates both the nature of functionalism and the oral tradition by teaching the youngsters a musical game which was used during slavery as a vehicle for secret protest against slavery's inhumanity.	"Pattin' Jibba" (Oscar Brown, Jr.)	11:01	2:30

8. Oscar compares this oral teaching to the African tradition in which griots transmit African history and culture through music, as demonstrated and explained by Jumpstreet guests Alhaji Bai Konte and his son Dembo.	Improvised demonstration of music of the kora (Alhaji and Dembo Konte)	13:32	2:68
9. This segment concerns the reciprocity between Afro-American and African cultural traditions, including references to the parallels between the African independence struggles and the American civil rights movement.		16:41	54
10. The influence of black American music on contemporary African music is demonstrated by Hugh Masekela. Oscar and Masekela discuss Masekela's early life in South Africa, the influence of American jazz and popular music on his music, and the media's role in spreading American music to West Africa.	"African Convention" (Hugh Masekela)	17:36	9:21
Masekela and group perform again.	"Ashiko (all African people reunite)" (Hugh Masekela)		

FROM JUMPSTREET #5. EARLY JAZZ

Segment and Content Synopsis	*Music (Performer) Composer/Lyricist*	*Approximate Segment Start Time*	*Segment Length*
1. Standard series opening	Jumpstreet Theme Music	0	1:18
2. On Jumpstreet, host Oscar Brown, Jr. explains that blues, brass band music, African rituals and ragtime are among the sources of early jazz. The roots of ragtime, which is identified as the first completely notated Afro-American music, are shown in a montage that includes the banjo and fiddle music of slavery, pre-20th century entertainment among Blacks such as cakewalking and marching bands, and a comparison between John Philip Sousa's "Stars and Stripes Forever" and Eubie Blake's ragged version of the same march. This comparison illustrates how the original march rhythm was kept in the left hand, while the right hand played a syncopated version of the melody.	"Efficiency Rag" (James Scott) Banjo music Cakewalking example "Stars and Stripes Forever" (Florida A&M University) J.P. Sousa "Stars and Stripes Forever" (Eubie Blake) J.P. Sousa	1:19	1:47

Handout 30

DIRECTIONS FOR DEVELOPMENT OF TEACHING SEQUENCE

You have now seen The West African Heritage twice--once as it is normally broadcast and once with the addition of a second sound track. The second sound track may not be broadcast, but has been prepared specifically for this workshop to provide you with additional content and curriculum information.

Each development group should prepare a teaching sequence and appropriate support material that is designed to help students achieve the objectives the group has already selected. The teaching sequence should be planned to last no less than two nor more than five class periods.

Each teaching sequence must include a screening activity as well as a worksheet for classroom use that directs students viewing to the specific aspect of the program or segment you wish to emphasize. Handout 29 is a program synopsis and content breakdown to help your planning process. While the development of a critical viewing worksheet is the primary responsibility of the media professional on your team, its content should be acceptable to all team members.

The teaching sequence must also include a means of evaluating student achievement of the unit's objectives.

If there are items that you would like to be able to give to students, but do not have the time to develop, you should clearly note the characteristics of the material to be developed.

After forty-five minutes, a faculty member will call the group back together and each group should be prepared to make a short presentation to the workshop. In preparing this presentation, one team member should take responsibility for presenting a synopsis of the sequence, including its objectives, its connection to The West African Heritage television program, and the rationale on which selections were made. A discussion of where such a sequence would fit in your regular curriculum would also be helpful. Another team member should take responsibility for teaching a short portion of the sequence directly to the workshop. This will provide an opportunity to test out new ideas and materials as well as to receive feedback from your peers.

While you are working with your groups, both faculty members will be available to lend assistance as needed. Your presentations should be planned to run no longer than fifteen minutes. Since we have all seen the program twice, we will not rescreen the portions that you use in your lessons.

JUMPSTREET HUMANITIES PROJECT WORKSHOP EVALUATION

Handout 31

PART I. GENERAL

	VERY SATISFIED	SATISFIED	NEUTRAL	DIS-SATISFIED	VERY DIS-SATISFIED
1. General atmosphere of meeting					
2. Program content					
3. Print materials					
4. Audio/visual materials					
5. Opportunity for free exchange of ideas					
6. My objectives for attending the seminar met					
7. Leader's knowledge of subject					
8. Leader's ability to communicate					
9. Leader's ability to direct discussions					

10. The length of the seminar was:

____ Too long ____ About right ____ Too short

11. The size of the group was:

____ Too large ____ About right ____ Too small

12. Level of the program in terms of my experience and competence:

____ Over my head

____ Integrated with my experience and background

____ Too easy

PART II. CONTENT EVALUATION

	EXCELLENT	GOOD	ADEQUATE	DEFICIENT	POOR
1. Introduction					
2. Multicultural Education					
3. Critical Viewing Skills					
4. Humanities Education					
5. Dimensions of Language Arts					
6. The Historical Perspective					
7. The Humanities Perspective					

PART III. USING THE LEARNING PACKAGE

1. Were the objectives of the sample lessons relevant to the courses you teach?

   ____ Extremely Relevant ____ Somewhat Relevant ____ Not Relevant

2. Level of the objectives and learning activities in relation to your students?

   ____ Too difficult ____ About right ____ Too easy

3. Are the learning activities interesting enough to involve your students?

   ____ Very Interesting ____ Moderately Interesting ____ Not Interesting

4. Do the learning activities give students sufficient practice in attaining lesson objectives?

____ Too much ____ About right ____ Not enough

5. Do you think the suggested evaluation methods adequately tested students' attainment of the objectives?

____ Yes, on target ___ Somewhat ____ Not related to objectives

6. Do you find the lesson plan format easy to follow?

____ Yes, I like this format ____ OK ____ Difficult to follow

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PART IV.

1. Did the second sound track provide enough information to make it useful as an added learning resource?

   Yes _____ Somewhat_____ Not at all_____

2. Do you feel that this type of instructional tape could eventually become an important teaching aid in teacher training seminars, workshops and other teacher related learning experiences?

   Yes _____ Somewhat_____ Not at all_____

3. If this technique were developed as an additional resource-would you use it?

   Yes ____ Undecided____ No_____

4. You are not expected to develop an actual second sound track. However, would you be motivated to return to your schools and apply this method of curriculum development in your own classes.

   Yes _____ Undecided____ No____

COMMENTS: Please feel free to make any additional comments here and on the back of this page.

So that we may accurately record Continuing Education Units and complete a limited followup study on the use of these materials, please complete the following:

Name _____ Home Address _____

Position/Grade Level _____

Department _____ City, State, Zip _____

School _____ Home Phone _____

School Address/Phone _____

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